MARCH 4, 1916 TEN CENTS

THE NEW YORK CLIPPER



EVA S. SHIRLEY

Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

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BROADWAY'S BIGGEST HIT

NOTE — OF ALL THE WONDERFUL NUMBERS IN OUR CATALOGUE THIS SONG STANDS OUT LIKE THE ROCK OF GIBRALTAR. ANY ACT THAT USED "PUT YOUR ARMS AROUND ME, HONEY," WILL FIND THIS ONE A WORTHY SUCCESSOR.

IF YOU ONLY HAD

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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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COAST VAUDEVILLE DEAL CONSUMMATED.

LARGER AND BETTER CIRCUIT PROMISED.

AFFILIATED WITH A. B. C. OF CHICAGO.

President Adolph Ramish of the Hippodrome Vaudeville Circuit, who was in San Diego recently, announced new affiliations for the Coast Circuit which will give performers forty weeks' work, and which will assure better vaudeville entertainments at Hippodrome houses. He also announced the purchase of the Portland, Ore., Orpheum Theatre, which will be renamed the Hippodrome, and which will be the home of Hippodrome shows in that city.

Negotiations are under way for theatres in Vancouver, Seattle and Spokane, it is understood.

New affiliations of the Hippodrome Circuit are with the Affiliated Booking Corporation of Chicago. This gives the Hippodrome Circuit the control of all acts booked in the East by that concern, and also those of the Sullivan & Considine Circuit in the West.

Hereafter acts will start at Chicago over the Sullivan & Considine Circuit, and will be played over the Hippodrome Circuit with the acts booked independently by the Hippodrome offices. The acts will begin at Portland and play down the Pacific Coast at San Francisco, Oakland, Los Angeles and San Diego, and from there will travel back East via Salt Lake City and over the time of the Affiliated Booking Corporation, which includes the larger cities of the Middle West.

The deal is probably one of the biggest since the sale of the Sullivan & Considine Circuit to Marcus Loew. Negotiations in progress for months have been closed. President Ramish, Managing Director Sam Harris and Irving C. Akerman, attorney for the Hippodrome Co., made the new affiliations possible.

RUTH BUDD HURT.

Ruth Budd, who was a feature last week at Proctor's Fifth Avenue Theatre in a singing, dancing and ring act, was hit over the left eye by one of the swinging iron rings during her performance at Friday's matinee. Her forehead was badly cut and blood splashed over her face and garments, but she completed the remaining eight minutes of her act.

The house physician dressed the wound before she left the dressing room, and she appeared at the night performance and the rest of the week.

SHUBERT WINS "BLUE BIRD" CASE.

That the Liebler Co. was never a partner of Lee Shubert in the production of "The Blue Bird" was finally settled in the Court of Appeals, after a five days' hearing, Feb. 25, before Justice Bijou.

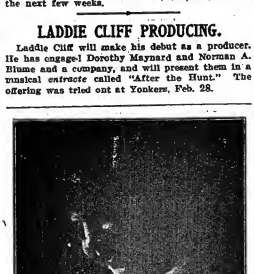
The action was brought by Liebler & Co. for an injunction and accounting for the profits of "The Blue Bird," and a preliminary application was made in the Supreme Court for a receiver. It was argued before Justice Bischoff, who denied the motion and allowed Mr. Shubert to continue presenting the play. Then the case came before Justice Bijou, and the decision resulted in favor of Mr. Shubert.

WILL BUILD NEW HOUSE.

N. W. Mason, manager of the Academy of Music, New Glasgow, Can., recently purchased a large plot of land in the heart of the town, on which he and his associates will erect a modern up-to-date theatre, to seat about one thousand five hundred, and cost about $50,000. Plans are now being drawn, and work will be commenced within the next few weeks.

LADDIE CLIFF PRODUCING.

Laddie Cliff will make his debut as a producer. He has engaged Dorothy Maynard and Norman A. Blume and a company, and will present them in a musical *entracte* called "After the Hunt." The offering was tried out at Yonkers, Feb. 28.



LOTTIE COLLINS JR.,

Sister of Jose Collins and daughter of the famous Lottie Collins, English comedienne, who made the song, "Ta-Ra-Ra-Ra-Boom-Di-Ay," famous twenty years ago. Miss Collins is soon to start a tour of the Marcus Loew theatres in a song revue.

MOTION PICTURES IN HART'S THEATRE.

Hart's Theatre, at Frankford Avenue and Norris Street, Philadelphia, Pa., has been sold by the Hancock Building and Loan Association to local interests, who will run the house with moving pictures as the attraction. For a number of years John W. Hart ran combinations there.

FLORENCE REED FOR VARIETIES.

Florence Reed will soon be seen on the U. B. O. time in a new underworld playlet, called "The Pink Ruby," by John Willard.

Malcolm Williams will be her chief support.

WINDSOR'S NEW THEATRE.

Jack Bustin has opened the Imperial Theatre in Windsor, N. S. While the house was built, primarily, for moving pictures it is his intention to play the better class of traveling attractions. The house seats about seven hundred and fifty, and cost about $15,000.

CLIPPER LETTER BOX WOULD HAVE SAVED HEAVY DAMAGES.

Because the White Rat Transfer Co., Inc., although entering to the theatrical trade, did not employ the simple and approved expedient of addressing a letter to Alta Yolo, in care of THE CLIPPER or any other dramatic newspaper, Justice John Hoyer, of the Municipal Court, last week rendered a judgment in her favor for $350 and $28 costs against the defendant company, which had failed to deliver her stored trunk upon demand.

The company admitted that Miss Yolo had stored with it her trunk, containing costumes, etc., for her act, known as "Around the World in Fifteen Minutes," but pleaded that it must have been burned up in a fire. President Edward B. McNally testified that he would have notified Miss Yolo if he had known where to send her a letter. He admitted that it never occurred to him to send her a letter in care of THE CLIPPER or any other theatrical newspaper.

Lewis Steckler, attorney for Miss Yolo, called the court's attention to this failure on the part of the theatrical storage company to adopt a sure means of reaching persons in the theatrical profession. He said that the omission was important as affecting the credibility of testimony. Justice Hoyer found against the company for the value of the trunk and its contents.

NEW VAUDEVILLE AND POPULAR PRICED CIRCUIT.

The Flatico Amusement Co. was formed last week. Al. Flatico, general manager; Gretta Holland, producer, and Charles Sanders, representative, complete the retinue of officers.

Arrangements are now being made with a number of popular independent theatres and parks, which, when completed, will enable the new organization to offer a route which will appeal to the best acts and attractions available.

Offices have been engaged at Cleveland, O. This new organization has signed some of the leading acts, musical comedies, tabloids, dramas, bands, orchestras and operas through Ohio, Indiana, Illinois and Pennsylvania.

WINNIE IN WEST.

Winnie Cornell, for several years employed in the F. F. Proctor offices, is now in San Francisco acting as special stenog. and private secretary to Harry Leonhardt, also an ex-Proctor employee, but who for the past few months has been general Western representative for the Fox Film Corporation.

LEXINGTON O. H. GOES BACK TO OLD POLICY.

Monday, Feb. 28, the Lexington Opera House, which recently changed its name to the Biltmore, showing latest releases in motion pictures, went back to its old policy, presenting combinations. The opening attraction is "The Law of the Land."

BROADWAY CHANGES HANDS.

The Broadway Theatre, at Broad Street and Snyder Avenue, Philadelphia, Pa., was conveyed last week by Solomon Hopkins to the Broadway Amusement Co. for a nominal consideration, subject to a $165,000 mortgage.

RETURNS FOR PICTURES.

Mayme Kelso, who not so long ago retired from vaudeville, has been signed by the Fox Film Co. to appear in their Bertha Kalich production.

SINGER-BOHM SUIT DELAYED.

CASE PRESENTS UNUSUAL CONDITIONS---BOHM SERIOUSLY ILL.

Regardless of statements made to the contrary, it was claimed that the Singer Midgets had not deposited a bond releasing their property now being held in Boston.

This suit has developed a situation unparalleled in the history of vaudeville. It has been stated that the midgets are under an "iron-bound" contract to Singer, which covers any and all appearances in America and elsewhere. It is also claimed that Singer is personally responsible to the parents and guardians of the midgets, and in addition is held responsible by the government officials of Germany, Austria and Hungary, the countries from whence the midgets came, for their safe conduct and return.

The present attachment is costing Bohm, all told, about $250 weekly, and it was his intention to go to Boston and place the property attached on sale, at auction, bidding it in himself. His illness has prevented this, and has also given rise to the question of what he would do with the material in the event of his obtaining same.

Should the property be sold and Mr. Bohm later lose his suit, the replacement would entail an expenditure far in excess of $50,000.

Should Singer lose the suit the property would still be of no value to Bohm, excepting what the sale of the animals would bring, as the costumes are worthless to any but a midget act, and it is not probable that another troupe could be obtained.

With the participants at a deadlock, Singer has rented a twenty-four room house for his midgets, and last reports give Mr. Bohm's condition as serious.

YIDDISH THEATRICAL NEWS.

BY EDWIN A. RELKIN.

At the Liberty, Brooklyn, under management of Charles W. Groll, Jacob P. Adler just finished his engagement after a successful season.

Commencing March 3, David Kessler, under the management of L. Lawrence Barenkopf, will appear at the Liberty for a two weeks' run in the best plays of his repertoire, supported by Rose Karp, Frances Adler, Jacob Cone, Joseph Schoengold, Sigmund Weintraub and others.

At the Kessler, New York, "Heart of a Woman," now in its fifth week, with Morris Schwartz, K. Javeller, Malvine Lobel, Bessie Weissman and others.

At the Thomashefsky, New York, "Capital Punishment," by M. Shorr, is a big success, with Boris Thomashefsky, Bertha Gersten, Sam Rosenstein, Sam Kasten, Mme. Greenfield, Mme. Epstein, Mr. Robin and others.

Regina Prager's tour, under the management of Edwin A. Relkin, commences March 3 in a new play.

Bessie Thomashefsky, People's, "Price of Love" is ended. The new success is "Suspicion," by M. Richter.

Arch Street, Phila., Pa., management Anabel Shorr, doing great with "Among One Thousand Wives."

Sarah Adler's Empire Theatre, Chicago, Ill., Joseph Kessler and Sarah Adler have a hit. They play St. Louis and Milwaukee once a week.

Edwin A. Relkin has bought from Eugene Walter and Lee Shubert, the Jewish rights to "Just a Woman," for Mme. Bella Gudinsky, and it will be played at one of the leading Yiddish playhouses, beginning May 1, produced as it appears at the Forty-eighth Street Theatre, Broadway.

Edwin A. Relkin has contributed to the treasury of the People's Producing Co. the sum of $10,000, profit for a six weeks' tour of the most successful play, "The Price of Love," written by I. Zolatarefsky, author of "Living Orphans," which had a run of twenty-five weeks at the People's, New York, headed by Mme. Bessie Thomashefsky and Max Rosenthal. The largest cities throughout the United States and Canada will be played during this tour, using the best theatres, and advertising just as is done for all Broadway productions. The tour will commence May 1 next.

NOT THAT AMOUNT.

While Walter C. Jordan, of Sanger & Jordan, who closed the contracts for E. H. Sothern with the Vitagraph Company of America for his greatest successes, such as "If I Were King," "Captain Lettarblair" and "The Proud Prince," cannot disclose the exact terms, he wishes to deny that he has authorized being quoted as having stated the amount to be one hundred and fifty thousand dollars.

PROSPECT'S PRICES CUT.

OPEN ALL SUMMER.

Keith's Prospect Theatre, over in Brooklyn, is the latest local U. B. O. house to feel the axe at the box office, and beginning March 20 the scale of admissions will range from ten to thirty cents at night, and five and ten cents for matinees.

It is announced that all the "reduced" Keith theatres will remain open all next Summer, taking in the Colonial, Alhambra and Royal, in the city, and Bushwick and Prospect, "across the bridge."



JOS. LAURIE and ALEEN BRONSON.
Pint Sized Pair. Orpheum Circuit.

GRANVILLE MUST DEFEND CONTRACT SUIT.

MOSS WANTS $786.96 DAMAGES.

According to a decision handed down by the Appellate Division of the Supreme Court, Feb. 26, the Bernard Granville Publishing Company breach of contract suit must be determined in court.

The suit is for $786.96, and brought against the Granville Company by Alcan Moss, who alleges he was to be a partner of the comedian in a music publishing enterprise.

Moss claims Granville failed to carry out an executory contract with him, to sell him a half interest in the firm, so he asks for damages and the return of "money advanced."

A former decision by Supreme Court Justice Lehman which favored Moss was reversed by the Appellate Term and the complaint was dismissed, but an appeal was made, and the higher court reversed the Appellate Term and sustained Justice Lehman.

"ROMANCE" FOR AUSTRALIA.

The rights of Edward H. Sheldon's success, "Romance," have been acquired by Sanger & Jordan for Australia, New Zealand and South Africa, where the firm of J. C. Williamson Company, Ltd. will produce this play, now playing with Doris Keane, in London.

"CINCY" BARS PARODY ON "MARIE ODILE."

CINCINNATI, Feb. 26.

Mayor Puchta, of Cincinnati, sent several of his men to the Grand Opera House, where Ziegfeld's "Follies" were playing an engagement, to stop, if possible, a song parody on "Marie Odile," rendered by Ina Claire.

Miss Claire, however, made no attempt to sing it, as the local management had already decided to substitute another number.

JAMES T. POWERS ENJOINS JOSEPH CAWTHORN.

Joseph Cawthorn was served, Feb. 24, on the stage of the Liberty Theatre, in a suit for an injunction, intended to stop Mr Cawthorn from singing a song composed by himself. James T. Powers is the plaintiff.

Thus far Mr. Powers has not revealed the name of his song, and he admits that he has never had it printed or published. Mr. Cawthorn calmly accepted the service handed him, with the remark that apparently an injunction suit always follows in the wake of a dramatic or musical success. He has instructed his attorneys, Dittenhoefer, Fishel & Knox, to file an answer to the suit.

ACTORS' FUND BENEFITS.

The annual vaudeville benefit in behalf of the Actors' Fund, under the direction of A. Paul Keith, E. F. Albee and Martin Beck, will take place at the Century Theatre on Sunday night, March 19, when they will present an all-star vaudeville bill and a series of special novelties. The annual benefit for the Fund in Boston occurs on Thursday, March 9; in Los Angeles, a combination of dramatic stars and moving picture actors, on March 31, and in Chicago the usual benefit will take place on Friday, March 31.

STILL FREE.

Several theatrical papers have printed "reports" to the effect that Lucille Cavanagh, one of the principals of Ziegfeld's "Follies of 1915," was recently married.

Miss Cavanagh, through THE CLIPPER, wishes to state that she is still free, and to quote her: "I expect to remain so for many, many years and years more."

"HEART OF WETONA."

"The Heart of Wetona," the latest Frohman-Belasco joint production, was given its *premiere* Feb. 29 at the Lyceum. The play was staged under the personal supervision of Mr. Belasco.

A complete review will appear in next week's issue.

NEWSPAPER NIGHT AT GREENROOM CLUB.

Sunday, March 5, will be newspaper night at the Greenroom Club, New York. The guests will include: Herbert Swope, city editor, *New York World;* Ralph Graves, city editor, *New York Times;* Robert MacAlarney, city editor, *New York Tribune;* Damon Runyon, *New York American;* Martin Green, *Evening World;* Frank O'Malley, *New York Sun;* Bozman Bulger, *Evening World;* Joe Vila, *Evening Sun.* Harry Burke is the chairman. A beefsteak dinner will be served.

"BLUE ENVELOPE" DATE.

On March 13, "The Blue Envelope" will be presented at the Cort, New York, succeeding the play, "Pay Day."

George Probert was signed by Richard Lambert, last week, to play the role Franklyn Ardell was originally signed for. George W. Howard and Josie Sadler have also joined.

REIS TO REBUILD.

M. Reis, president of the Reis Circuit, was in Scranton, Pa., last week, looking over the ruins of the Lyceum Theatre, which was destroyed by fire Feb. 5. He stated he will rebuild a modern and up-to-date theatre on the same site, which will be among the finest of legitimate houses in Pennsylvania, work to begin early in the Spring.

It is intended to have the new house ready by the opening of the Fall season, with Edward Kohnstamm retained as manager.

"TREASURE ISLAND" ROAD CO. CLOSING.

Charles Hopkins will close the tour of his special "Treasure Island" Co. in Baltimore on Saturday, March 4, and will not send the company out again until next season. Saturday, Feb. 26, an extra matinee was given in Washington for the first time in the theatrical history of that city.

AL. G. BARNES' CIRCUS is billed to appear at San Diego, Cal., March 14, 15, going from the show's Winter headquarters at Venice.

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THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

A. C. G.—Effie Shannon made her first appearance with Augustin Daly's Co. in "Dandy Dick," Oct. 5, 1887.

TWO ORPHANS.—1. The height does not matter. 2. Soprano. 3. For dress rehearsals, yes; not otherwise. 4. Tall girls are often wanted.

CYRIL KEIGHTLEY, the English actor, sailed for Australia Feb. 26.

♣

LOEW'S GLOBE, in Boston, has discontinued vaudeville to try a straight motion picture policy.

♣

A. TOXEN WORM will probably take "The Passing Show of 1915" to the Pacific Coast.

♣

"CAPTAIN JACK," a three act drama by Walter A. Stone, received its premier, Feb. 23, at the Grand Opera House in Burlington, Ia.

♣

GRACE GEORGE will play "Major Barbara" Saturday evening, March 4, instead of "The Earth."

♣

ACTON DAVIES is now doing the publicity work for Robert Hilliard, in "The Pride of Race," at the Maxine Elliott Theatre, New York.

♣

MASTERPIECE TALKING MACHINE CO., talking machine business, $10,000, at Albany, Feb. 21; Arthur H. Figner, Sam'l Mandell, Jos. Godfrey, Manhattan.

♣

MRS. EUGENIE KREMER, wife of Victor Kremer, is the author of "The Spider," one of the Famous Players films, in which Pauline Frederick is featured.

♣

F. G. SPENCER, manager of the Unique and Lyric Theatres, in St. John, Can., fell on the ice Feb. 22, breaking two small bones in his ankle. He will be confined to the house for some weeks.

♣

LUCILE WATSON has set to music Richard La. Gallienne's poem, "Unforgettable Forgotten," and will play it in the drawing-room scene in the second act of "The Fear Market."

♣

KATHLENE MACDOWELL, now appearing in "The Pride of Race," was seen in the role of Eleanor in Strindberg's play, "Easter," at the Gaiety, Feb. 27 and 28.

THE EMPIRE, Paterson, N. J., reopened Feb. 26.

♣

JESS WILLARD arrived in New York last Friday.

♣

FLORA ZABELLE returned from London last Friday, and will shortly be seen in a new play.

♣

ELEANOR PAINTER returned to "The Princess Pat" cast at the Majestic, Brooklyn, last week.

♣

"IN OLD KENTUCKY" has ended its New York run and is again on the road.

♣

ROCKWELL KENT designed the scenery for "Come to Bohemia."

♣

HANKINSON'S AUTO POLO TEAMS drew big in Japan. They are also booked for China and Australia.

♣

JESS DANDY played his last performance with "The Prince of Pilsen" company last Saturday night.

♣

ORRIN JOHNSON has been added to the James K. Hackett company, now playing at the Criterion, in New York.

♣

OSCAR BERGES has been engaged as business manager of "The Unchastened Woman," in which Emily Stevens is starring.

♣

THE PLATTSBURG THEATRE, theatrical proprietors and managers, motion picture exhibitions, $5,000, at Albany, Feb. 21; Arthur S. Hogue, Wilfred D. Crete, Francis H. Laverie, Plattsburg.

♣

EDWARD H. ROBINS, now appearing in "Erstwhile Susan," has been engaged by A. H. Woods for Willard Mack's "King, Queen and Jack," to be produced next season.

♣

P. J. HOWLEY MUSIC CO., general music publishing business, incorporated at Albany, Feb. 25, $10,000; P. J. Howley, J. G. Dyer, J. T. Neary, Manhattan.

THE
CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

ALYSE MELZARD, who was singing in the Coliseum, a cabaret show in South Chicago, Ill., was "shot" by Morris Gest last week, and was engaged for the role of Song, in "Experience," now playing at the Garrick, in that city.

♣

HARRY LA PEARL has bought the property formerly known as the Firehouse Hotel, at Cedar Manor, near Jamaica, L. I., and will have a grand opening March 4. He will make the resort especially attractive for his many professional friends.

♣

MAJESTIC AMUSEMENT CO., of Utica, theatre managers and proprietors, give motion picture representations, incorporated at Albany, Feb. 23, $4,000. H. Stappenbeck, P. Karl, F. P. Meyer, Utica.

♣

THE EASTERN VAUDEVILLE Managers' Association, Inc., manage theatres, moving picture and opera houses, $1,000, at Albany, N. Y., Feb. 21; George J. Byrne, Thomas A. Kirby, Edwin Keogh, Manhattan.

♣

THE WASHINGTON SQUARE PLAYERS are to make a Spring tour this year, directed by Charles Emerson Cook. It will include all the large cities between Boston and Chicago, beginning April 24.

EDDIE GARVIE is rehearsing a new sketch.

♣

LLEWELLYN JOHNS, Oswald Stoll's representative, sailed back to London, Feb. 25.

♣

GEORGE MOOSER is on his way to Los Angeles, Cal.

♣

"CANARY COTTAGE" is the title of the new Morosco-Harris musical play.

♣

FLORENCE WEBBER will be seen in stock at the Majestic, Brooklyn, next week.

♣

MICHAEL YACK will manage "Justice" for Corey, Williams & Ritter.

♣

PART of the ceiling in the dressing room of Daly's, New York, fell last week, and several of the girls narrowly escaped injury.

♣

THE BLAK WITH FILM CO. has been incorporated at Albany by A. H. Meyer, Emanuel Pifferling and Chas. C. Morrison.

♣

T. DANIEL FRAWLEY is directing the new Andreas Dippel opera, "Princess Tra-la-la," and "The Blue Envelope."

♣

THE HIPPODROME EMPLOYEES' ASSOCIATION are to have an April Fool Party at the Amsterdam Opera House.

♣

MAX KARGER, general manager of the B. A. Rolfe Co., has been receiving congratulations on the advent of a voter in the family circle.

♣

GEO. K. ROLANDS has completed a twenty-six reel serial. A certain large film concern threatens to produce it shortly.

♣

CHARLES STALLINGS, formerly of the American, in Santa Barbara, has joined the Morosco forces.

♣

"THE NEVER DO WELL," a moving picture, has been booked for an indefinite engagement at the Cort Theatre, Atlantic City.

♣

THE Metro Pictures Corporation has engaged Clifford Bruce, the dramatic actor, to star in a five reel photoplay, "Hearts Aflame."

♣

MADELINE DELMAR, of the "Erstwhile Susan" company, was married Feb. 19 to Benjamin Kauser, a New York lawyer. Miss Delmar will remain with the Gaiety attraction.

♣

MUSICAL DIRECTOR J. WALTER DAVIDSON, of the Eighty-first Street Theatre, New York, entertains under the spotlight with a violin solo during intermission at every performance.

♣

THE Motion Picture Exhibitors' League of North Carolina held its first annual convention at Greensboro, and unqualifiedly condemned Federal pre-publicity censorship.

♣

GEORGE ALAN LARKIN, until recently connected with the Selig Company, has been engaged by the World Film Company, and is appearing in support of Jane Grey and Fritzi Brunnette.

♣

FLORENCE ROCKWELL, who played the principal role in Morosco's picture production of "He Fell In Love With His Wife," will appear in person at the Broadway Theatre this week.

♣

BILLY QUIRK, Walter MacNamara and Gus Phillips will celebrate St. Patrick's Day in Jacksonville, Fla., whither they journeyed last week to make faces at the movie camera for the Mirror Film Corp.

♣

MAX UHLIG, who has directed pictures for the Famous Players and Ivan Film Productions, Inc., has been engaged by the Popular Plays and Players Co. He will assume the duties as assistant technical director.

♣

LOUIS GUTTENBERG, the Greenwich village sartorial expert, has been dusting off his surplus stock of dress suits assiduously all this week. The Universal Film Co. is to hold their fourth annual ball March 18.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION REORGANIZES.

COMMITTEE TO HANDLE ALL CONTINGENCIES.

As a result of the recent activities of the White Rats Actors' Union a movement, towards what might be termed preparedness on the part of the theatrical managers, was started, in reorganizing the Vaudeville Managers' Protective Association.

A meeting was held in the United Booking Offices last Friday morning, Feb. 25, and a representative committee of seven were appointed. This committee consisting of E. F. Albee, Marcus Loew, William Fox, John Ringling, Martin Beck, Sam Scribner and B. S. Moss, are to take charge of any and all differences and difficulties that may arise, and particularly to meet the demands of the White Rats.

The main subject of discussion at this first meeting is said to be the demands of the Rats for a "closed shop," which, although not presented as yet, is said to be in the framing. The body united in the determination to oppose any such demands, and it is claimed a "lock-out" was threatened.

In event of a "lock-out" the Rats, it is stated, claim that the managers would be unable to give performances owing to the fact that the majority of actors and actresses in demand are union members, and the few who are not would hardly suffice.

It will be noted that the committee is composed of men in most every line of theatricals, and bears out the statement that actors in the moving picture, circus, legitimate, opera companies, etc., have been asked to affiliate, and whereas a "closed shop" was originally asked only of vaudeville houses, the other branches are now also included.



NELLYE DE ONSONNE,
Playing the Western Vaudeville.

AUSTRALIANS LIKE "TWIN BEDS."

Sanger & Jordan are in receipt of a cablegram stating that "Twin Beds" has just been produced by the J. C. Williamson Company, Ltd., and that Hale Hamilton and Myrtle Tannehill scored such success that negotiations have been opened for an extension of their contracts.

LAURETTE TAYLOR'S PLANS.

George C. Tyler has in contemplation three productions in which Laurette Taylor is to appear under his direction this Spring, and has already begun to assemble her company.

Two of the plays have been definitely decided upon. The first is "The Wooing of Eve," and, notwithstanding any success it might make, she has determined to present "Happiness" as the second of her repertoire. The third play will follow.

Miss Taylor will not be seen in New York this season, her engagements for the Spring including other cities.

TWENTY-FIVE YEARS AGO.

JAS. JAY BRADY was ahead of "All the Comforts of Home."

GEO. W. LEDERER engaged Lottie Collins.

NEW PLAYS: "In the Gloaming," "The Omero."

SARAH BERNHARDT was at the Garden Theatre, New York.

GEORGE MILLARD was engaged by J. L. Kernan for the Baltimore Auditorium.

CARROLL JOHNSON was an Irish comedian.

WM. BENDIX was musical director at the Globe, Boston.

PAULINE MARKHAM was with Manchester's Night Owls. The show played to $5,677 on the week at the Central, Philadelphia.

ALICE MONTAGE and J. ROYER WEST were at Miner's Bowery, New York.

EQUITY ASSOCIATION MEETINGS.

On March 10 the Actors' Equity Association will hold special meetings for general discussion and formation of plans to increase the membership. At the Hotel Astor, New York; at Boston, Chicago, Los Angeles and Philadelphia, representatives of the association will address the meetings. Howard Kyle and Charles Stevenson will be heard at the New York meeting.

LIBRARY GETS STAGE BOOKS.

DEMAND OF PUBLIC SURPRISES.

The Behan-Daly collection of prompt books, including scores of manuscripts and printed plays bearing the autographed marginal notes, directions and comments of the great Augustin Daly, which were bequeathed to the New York Public Library, were delivered there, Feb. 23. During the later years of Miss Behan's busy life it was her hope to become an active participant in the work of enriching her home city's literary dramatic storehouse, which was also one of the hopes of Mr. Daly.

The George Becks collection of prompt books is another valuable addition to this department, which Director Edwin H. Anderson is enlarging to meet the demand for books pertaining to the theatre and the drama. The amazing popularity of printed and manuscript plays, text and technical books about the stage and the theatre, has outstripped even the predictions of former Director Dr. John S. Billings, who commenced to reinforce that section of the library some years ago.

An effort is to be made to induce authors, as well as collectors, laymen, players and managers, to donate to this institution's dramatic collection those worthy of preservation manuscripts and volumes pertaining to the stage and drama, as at present the number of English, French, German and Scandinavian drama books, plays and treatises, excel in number the volumes of American publication.

CRITIC SUES.

James S. Metcalfe, the reviewer of *Life*, brought suit in the Supreme Court last week against a theatrical paper, claiming that an article published in a recent issue attacked his feelings and dignity. He thinks the damage worth $10,000.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

REGISTER YOUR PAST LIFE.

Doc Waddell has suggested that everybody in the show business file in an available place a history of his career, so that, at his death there exists a handy record for reference.

In an "Exchange" Mr. Waddell writes:

"So many SHOW FOLK live and die practically UNKNOWN. This should not be. Let every MOTHER'S SON and DAUGHTER alive, when this reaches them, arrange for SOME ONE to tell "WHO" and "WHAT" they were, after LIFE'S STRENUOUS BATTLE is over for them. No better person for the job could be found than OWNER or EDITOR of DRAMATIC PAPER. It wouldn't be bad idea to forward to Dramatic Journals a Photo with NAME, DATE OF BIRTH, and SOMETHING ABOUT YOURSELF on back thereof. Then, when you conclude the DREAM of this EXISTENCE you'll not die UNKNOWN, and the chances will be against you being buried inPOTTER'S FIELD in UNMARKED GRAVE."

This suggestion is timely and good, and THE CLIPPER will gladly increase the scope of its Registry Bureau (which was started three years ago), to include all photographs and notes of personal history that you want preserved. In sending, use the Registry Bureau Coupon. It will be well to give the name and address of a relative to be notified in case of death, etc.

BUTTERFIELD OPENING PROVES GALA AFFAIR.

ORPHEUM GETS AUSPICIOUS BAPTISM AT JACKSON—BIG CHICAGO DELEGATION PRESENT—TELEGRAMS FROM EVERYWHERE—"SPEECHLESS BANQUET."

INITIAL BILL WELL BALANCED.

(Special to THE CLIPPER.)

JACKSON, Mich., Feb. 24.

Jackson, Mich., was put on the vaudeville map to-night. Put on to stay, if the opinion of the critical body of "those who know," who went out of their way to see just how Butterfield's new $100,000 Orpheum would digest its initial performance, counts for anything.

When the special train pulled out of the L. C. depot, at 12.30 sharp, bearing the big Chicago delegation, I could not resist the "scoop thrill" that inspires even the rubbiest of cub reporters, at the thought I was the only theatrical weekly correspondent permitted to partake of the pleasures and comforts of that sanetum-like Pullman which bore the biggest men of Chicago's vaudeville world, including Mort H. Singer, general manager of the Western Vaudeville Managers' Association; C. S. Humphrey, manager of the Chicago United Booking Offices; W. C. Temwick, Butterfield's booking manager in the U. B. O. offices, and a vast body of prominent agents, including Lew M. Goldberg (of Chicago and Joliet), H. G. Allardt, Harry Spingold, J. B. McKowen, Thomas Powell, A. H. Talbot, Joe Sullivan, Mento Moore, Irwin and John Simons, George S. Van, George Carpenter, William Sterling, Archer Dunn, Sam Cahl and Jos. Plan. The "better halves" of Mort H. Singer, J. B. McKowen, Harry Spingold and Tom Powell were also present, giving "tone" to the merry party.

GOOD OPENING BILL.

The opening bill proved worthy of the occasion in every respect. The Boris Fridkin Troupe of eight Russian dancers and singers opened in a way that made Harry Spingold "swell" perceptibly as he observed them. The Three Vagrants sang and played in unadulterated Italian style, getting tremendous hand with "Don't Bite the Hand That's Feeding You." Lella Shaw, supported by a company of two, appeared in a melodramatic sketch, called "A Truthful Liar," written by a native son of Jackson. The act seemed somewhat talky, but possessed a good punch, showing that the governor of a State himself faced circumstances that compelled him to shoot a woman in self defense, where as he had refused to extend clemency to another man in the same plight. The Volunteers (who were seen in Chicago several times within recent months) walked away with the bill, impartially using songs of all leading publishers. This act does wonders with "You Can't Get Away from It." Fink's Comedy Circus held enough thrills and laughs (the mule riding contest proving especially funny) to keep everybody seated.

A BANQUET WITHOUT WORDS.

After the second show all "the regulars" repaired to the festive hall, where good food, good drinks and good cheer abounded. Those assembled looked longingly toward Mort H. Singer and W. S. Butterfield, anticipating a speech, but both gentlemen refrained, Butterfield probably being satisfied with the speech he made at the theatre, after Mayor Sparks put everybody in a good mood before the show began.

Harry Lorch, Butterfield's right hand man, who acted as stage manager at the theatre, brought some of the troupe with him and a splendid impromptu program was revealed. The distinctive hit surprise of the evening was found in J. B. McKowen, who sang a tender rag ditty, while his pretty wife (sister of Marilyn Miller, star of "Miss Passing Show") displayed the family talent at the piano.

Lorch's proudest moment came when he showed Butterfield telegrams from his four daughters, Carolyn, Laura, Julia Scott and Helen (Battle Creek); from his (Butterfield's) mother (Columbus, O.), and others from the following Chicagoans: T. J. Carmody, George C. Sackett, Edgar Lindley, the Bochler-Jacobs Agency, Chas. J. Freeman, Ray F. Whitfield, Chas. J. Carter, C. S. Humphreys, Boyle Woolfolk, Edwin C. Hayman, Wm. Friedlander, Elsie A. Baum, Paul Goudron, Mrs. Jos. M. Flinn, C. C. Crowl and Coney Holmes. Others telegraphed were from Harry A. Brown (Dayton), Fred G. Nixon (Philadelphia), Dave Manrice and Luke Bailie (Lafayette), S. K. Hodgdon (New York), Mr. and Mrs. Boris Friedkin (Jackson), Ned Hastings (Indianapolis), W. B. Sleeper (New York), Ike Levy (New York), Martin Beck (New York), Harvey Arlington (Grand Rapids), J. J. Murdock (Indianapolis), Lew Newcomb (New City), D. J. Robson (Danville), Harry and Herman Weber (New York), Frank E. Vance (New York), F. A. Bremer (Ft. Wayne), Harry A. March (Meadville), Nancy Boyce (Battle Creek), J. J. Murdock (New York), D. F. Hennessey (New York), Walter Keefe voiced sincere sentiments in a letter.

The merriment continued, interspersed with dancing, until the hands of the clock approached dangerously close to the second hour of the morning, when the schedule called for the return of the Chicago delegation's special train, under the careful guidance of W. C. Temwick.

Those present at the banquet, other than the Chicagoans already mentioned, were Goddie Rosenbaum (manager Empress, Grand Rapids), Al. Wahl (manager Bijou, Lansing), W. A. Rusco (Sagihaw), Bert Ladimore (Battle Creek), Charles and Mrs. Taylor (Battle Creek), Col. and Mrs. Bill Marshall (Kalamazoo), F. J. O'Donnell (Ann Arbor), Frank Stonder (manager Palace, Ft. Wayne), B. H. Barnett and F. G. Church (both of Ft. Wayne), Harry Testa, James Reades and Lew Newcombe (Chicago).

The Jacksonites liked the way Mr. and Mrs. Butterfield met them in the lobby, shaking hands. Resident Manager Frank R. Lampman and his charming wife deserve special mention for the beautiful floral decorations in the outer lobby.

BROADWAY THEATRE (CAMDEN, N. J.) NOW IN M. W. TAYLOR'S CHARGE.

With the leasing last week of the Broadway Theatre, Camden, N. J., Manager M. W. Taylor, of the Towers Theatre, of Camden, and of Fairmount, Liberty, Keyser and Orpheum Theatres, of Philadelphia, controls the two leading theatres of Camden.

After alterations the new addition to the Taylor string of theatres will be the new circuit, of which Gus Hill is one of the leading spirits, and represents such producers as Messrs. Shubert, A. H. Woods and William Brady.

E. B. Moore, formerly of Bridgeton, N. J., Criterion Theatre, will have both of these Camden houses under his supervision. Mr. Moore is a showman of wide experience, and his faculty for ascertaining the public's wants is the sort of shows they want and then acting accordingly, will stand him in good stead in building up the clientele of this new Taylor acquisition.

T. M. A. BALL A SUCCESS.

NEW ORLEANS, La.—Hon. B. C. Shields, well known in theatrical circles; San Remo Socois, wife of the well known stage director; Manager Lew Rose, and charming Martha Pryor, leading feature of the Dauphine-Burlesquers, led the big midnight grand march at the T. M. A.'s big ball here Feb. 17, at the Athenæum.

The affair was a grand success, socially and financially, and the electrical features arranged and designated by popular Dick Jordan, the expert theatrical electrician, were original and beautiful.

FOUR NEW PLAYS FOR SELWYNS.

Selwyn & Co., the prolific producers, have a quartette of new plays ready to start at Atlantic City for various early dates this Spring. One is by Irvin Cobb and Rol Cooper Megrue. "Just For To-Night" is by Avery Hopwood. The others are by Edgar Selwyn and Margaret Selwyn.

CHICAGO LIKES "SO LONG, LETTY."

"So Long, Letty" received more glowing criticisms on its opening at the Olympic Theatre in Chicago than any show that has played there during the last three years. All of the papers praised Earl Carroll's music, and also commented upon the new style of writing which he has created. Ashton Stevens, in *The Chicago Examiner*, goes out of his way to place himself on record in a lavish recommendation of Earl's work. Mr. Stevens writes:

"And as good as the cast is the music by Earl Carroll, which is something new under the spotlight, not only in composition, but instrumentation. Mr. Carroll has accomplished at once the simplest and the biggest feat in the record of originality in musical comedy by introducing into the orchestra a quartette of banjos and a trio of saxophones! Instead of employing these pungent and colorful adjuncts of ragtime in a detached group on the stage, he has had the audacity and good sense to give them their legitimate place in the orchestra pit.

"Mr. Carroll hereby becomes an ancestor on the spot! One does not have to be the seventh daughter of a diminished seventh to prophesy that his idea will flourish all over the land. I hope Mr. Dillingham hears the good news and improves 'Chin Chin' and Brown's Bit Saxophone by placing the latter down in the Union pit where they belong. Mr. Carroll has also given us another tune which will break out on this town like a bright red rash. The name of this last is the name of the piece—'So Long, Letty.'"

Richard Henry Little, in *The Chicago Herald*, calls attention to one song which Miss Greenwood sings, "Here Comes the Married Men," and said, "She simply stopped the show while the audience laughed and applauded until it was exhausted."

Every other critic in the Windy City predicted that Chicago had seen the birth of another *His Show*, and that "So Long, Letty" would have a run of many, many months at the Olympic.

MacFARLANE'S PREMIER.

George MacFarlane made his first appearance as an individual star when "Heart o' th' Hesther" was given its initial production by Joseph Brooks, Feb. 25, at Stamford, Conn.

His supporting cast includes Viola Gillette, Gilda Leary, Madge Corcoran, Barlowe Borland, Walter Connolly, Colin Campbell, A. P. Kaye and Jock McGraw.

CHICAGO THEATRES IN TROUBLE.

A number of theatres in Chicago are in danger of losing their licenses, owing to their proximity to churches or hospitals. Among those named in the mandamus proceedings are the Ashland, American, Coronado, Mariowe, Frolic, Harvard, Coliseum, Paris, Casino, Pastime, Star, Kenmore and Criterion.

On Feb. 17, Alderman McCormick introduced a resolution in the City Council, calling on Mayor Thompson to act in the matter, and the mandamus proceedings were started Feb. 26.

SATURDAY NIGHT'S RATES RAISED.

Manager A. H. Woods has increased the price of orchestra seats on Saturday night to $2.50 each during the engagement of "Fair and Warmer." This scale for Saturday nights has also been charged at the Belasco, and is the regular price for seats on any night at the Winter Garden.

PIERCE AND ROSLYN SUCCESS.

Pierce and Roslyn have been touring the Moss Empire Circuit in England, and report great success. They have been re-engaged for three more tours and are booked up to 1918. They sail for South Africa March 11, to be featured over the I. V. F. A. tour.

"LITTLE ALMOND EYES."

Will C. Macfarlane's new operetta, "Little Almond Eyes," will be presented at the Jefferson Theatre, Portland, Me., by local talent, March 2 and 3.

T. P. U. NO. 1 TO DANCE.

The Theatrical Protective Union, Local No. 1, will hold its next annual ball and entertainment at the New Amsterdam Opera House, New York, on March 11.

Three bands will supply the music. A number of theatrical managers have sent acceptances.

WHITE RATS NOMINATE TWO.

EDWARD ESMONDE AND JAS. W. FITZPATRICK RUN FOR PRESIDENT.

The ballots for the White Rats' elections are ready for distribution to the members all over the country, to enable each and every one to have a voice in the election of the new officers.

Edward Esmonde, who has been placed in nomination for big chief, has been a trustee and a director for a number of years.

Just before the closing hour for nominations on Saturday night, Feb. 26, James William Fitzpatrick was placed in nomination for international president. Mr. Fitzpatrick has attracted considerable attention by his speeches at recent open and closed meetings of the Rats.

Sam Morton, who was a nominee, and whose name appeared on the first draft of the ballot, withdrew, but is a candidate for a member of the board.

For international vice president two candidates have been named in Edward Clarke and Tim Cronin.

Harry Mountford has no opponent for the election of the international executive and secretary-treasurer.

The nominees for the international board, of which twenty-one are to be elected, are:

Edward Archer	Sam Morton
Theodore Babcock	Joseph P. Mack
Simon Bonomor	James Marcus
Will S. Beecher	Junie McCree
Johnny Bell	John McNamee
A. P. Benway	Fred Niblo
Joe Birnes	Frank North
Franz Brandel	Henry W. Pemberton
Ernest Carr	Paul Quinn
Harry Coleman	Max Reynolds
Barry Conners	Thos. F. Russell
Will P. Conley	Max Schultze
Dean Cliff	George W. Searjeant
J. Bernard Dyllyn	Will C. Smith
Geo. E. Delmore	Martin A. Somers
Jas. F. Dolan	Fred R. Stanton
Eddie Foyer	Otto Steinert
Bert Ford	Fred M. Tallman
Henry Frey	Victor V. Vass
J. Greenfield	Clyde Vaux
Irving Hay	Albert Warner
Frank Herbert	Charles Wayne
John P. Hill	Geoffrey L. Whalen
Robert Henry Hodge	Gordon Whyte
Virgil V. Holmes	Arthur Williams
Geo. W. Kingsbury	Tony Williams
Colle Lorella	V. P. Wormwood
Dick Lynch	

The referendum vote provides for a decision on two points, as follow:

1. Are you in favor of an offensive and defensive alliance, wherever and whenever possible, with the organized musicians, organized stage hands and all other organized bodies of the theatrical employees?

2. Do you grant the international board, in case of necessity, power to order a levy of five per cent. upon all actors' salaries, who may be working in other theatres during a strike or lock-out?

Votes must be in at the office by midnight on March 31.

The amended constitution has been perfected at the meeting Feb. 22, and printed copies were to be ready for distribution March 1.

Great progress is reported by Chairman Danny Sullivan concerning the ball on March 17, and the tickets, as well as the space in the official program, are going at a lively rate.

LONDON LIKES BERLIN'S PIECE.

"Stop! Look! Listen!" has won instant favor" was how a cable, addressed to Charles Dillingham's office, read, coming from the Palace Theatre, London, Feb. 22.

Ethel Levey is featured in the London production of this Irving Berlin play, and Alfred Butt produced it.

DEBUT OF VERA MYERS.

Vera Myers, daughter of Mr. and Mrs. J. Myers, will give a song recital and classical ballet at the Dyker Heights Country Club, Brooklyn, on Saturday evening, March 4, 1916.

The program consists of groups of songs in English, German, French and Italian. The dances are: Pizzicato from Sylvia, Delibes, Gavotte, Glow-Worm, Lincke and March, Dizio.

Miss Myers is a private pupil of Mme. Pauline Verhoevan, of the Metropolitan Opera House Ballet School, and will appear at the Metropolitan Opera House next season. Miss Myers has an exceptionally fine lyric soprano voice of wide range.

CORT FILES COUNTER CLAIM.

John Cort filed his answer in the Supreme Court Feb. 26 to a suit brought against him by Armory Elliot and Charles F. Street, as trustees of the Elliot Street Trust. The action was to recover on a series of promissory notes issued in conjunction with the lease of the Plymouth Theatre, Boston, which the plaintiff alleges were not met at maturity.

Mr. Cort declares the notes were without consideration, and in addition filed $10,000 counter claim for being turned out of the theatre Nov. 29, 1915. He claims he had a yearly contract to book the house at a percentage on the gross receipts.

NOT ILL.

Eugenie Shrewsbury wishes us to deny the report that she is ill. She has been in the best of health since September, and is at present with West Avey's Musical Comedy Co.

ANOTHER HOUSE ADDED.

The U. S. Managers' Association are now booking the Savoy Theatre, Atlantic City, N. J. Walter Plimmer is laying out eight acts on the bill.

JESS WILLARD IN LOEW THEATRES.

Jess Willard, heavy weight champion of the world, whose entry into New York was made with such unusual publicity, has been secured to make a personal appearance in five Marcus Loew theatres in one evening, Thursday night, for the benefit of *The Evening Mail's* "Save a Home Fund."

It is understood Mr. Loew will give a percentage of the receipts to *The Evening Mail* charity, and Willard is to receive nothing for his trip, as he is doing it to assist *The Mail*.

This is the first affair of its kind, and is an unusual means of aiding a charity, used for the first time by a theatre or a champion. It is expected that the five Loew theatres in which Willard is announced to appear will be packed to capacity Thursday.

LILLIAN CONCORD'S PLANS.

Lillian Concord, the dramatic prima donna, who practically jumped into fame over-night, last year, by playing Margaret Romaine's part in "The Midnight Girl," with George MacFarlane, at an hour's notice, is to introduce, next season, an operatic vaudeville headline act that promises hitherto unattempted novelty and beauty.

RETURNING TO VAUDEVILLE.

Sally Cohen, the widow and former partner of John C. Rice, is preparing to return to the stage.

MARRIED.

Comes the news from the Coast that Robert L. Dailey and Genevieve Cliffe were married at Ft. Worth, Tex., on Feb. 15.

MERCEDES WINS.

(Special Wire to N. Y. Clipper.)

DETROIT, Feb. 28.

Mercedes wins suit enjoining Elizabeth M. Coin from using name Mercedes, concluding sensational legal action over title rights.

Asher J. Goldine, Attorney Lowenthal's assistant, came from Chicago to represent plaintiff.

COMMITTEE HEARING.

Many representatives of the theatrical managers and actors' organizations attended the hearing by the committee on the bill amending the laws governing the theatrical agencies, at Albany, N. Y., Feb. 29.

THE DEVEREAUX PLAYERS start their tour of the Southern cities March 13, at Charlottesville, Va.

JOHN ADAIR JR reports excellent business with his stock at the Herald Square Theatre, Steubenville, O. "The Law of the Land" this week.

DISSOLVING OF REPUTABLE ACTS.

HURTS CHANCES FOR BOOKINGS.

An occurrence not altogether new was brought to light recently when a well known vaudeville act separated. The names of the participants are not mentioned for obvious reasons, and the reason for noting the case is the fact of several similar happenings in the past few months.

It seems that a party who had enjoyed quite some success with a prominent trio had a squabble with the partners and, believing his ability as a single sufficient to warrant his independence, broke away from the act, causing the agents and booking offices a great deal of inconvenience in replacing the act with another.

The result was that the other two members obtained no further work and his single was a decided failure. Realizing after some time that it was in trio work and not a single that his name carried prestige, he interested two performers and rehearsed a new three act.

After the new act was all "set" and bookings obtained, the two partners were offered a specialty in a large skit, they grasped the opening, which promised longer booking, and left the other partner, also the agent and office, in the lurch.

The above has been followed out in part by a large number of performers, and the peculiar part of it all is some of these offenders are trying to obtain work and, failing to do so, invariably find fault with the agent's ability to recognize "real" performers.

GRAND, NEW CASTLE, BURNS.

Fire of unknown origin burned the Grand Theatre, New Castle, Ind., Feb. 25, with a loss estimated at $12,000. A stock company was preparing to give a performance when an actor discovered the blaze in the basement. The actors lost their effects and the company's scenery was burned.

SHEBOYGAN O. H. BURNS.

Fire which started from an overheated furnace in the Southwest corner of the Opera House, Sheboygan, Wis., shortly before midnight, Feb. 25, made a clean sweep of the stage and dressing rooms.

The damage is estimated at a total of at least $10,000.

EUGENE DESMOND, juvenile, has been added to the Popular Players at Washington, going from Poli's Hartford, Conn., company. He succeeds Howard Schoppe.

"THE ETERNAL MAGDALENE," "Rolling Stones" and "On Trial" are some of the plays listed for production at the Lincoln, Union Hill, N. J., by Manager John Stark.

THE ball of the Automobile Club of America was given in aid of the Actors' Fund, at the Hotel Biltmore, Feb. 28, to total receipts of $6,000.

CHARLES DILLINGHAM has returned from Florida.

THEODORE MITCHELL will sail, March 4, from England for New York.

KITTY GORDON'S auto was burned on Ocean Avenue, Brooklyn, Feb. 28.

EDWARD F. ALBEE left New York, Feb. 28, for a four weeks' stay at Palm Beach, Fla.

MAUDE FAY made her American debut as Sieglinde, in "Die Walkuere," at the Metropolitan Opera House, New York, Feb. 28.

MRS. STEVE MIACO presented her husband, Steve, with a baby boy Feb. 26, at their New York home. All well.

Mae Murray, the new Lasky star, will make her screen debut in the picturized version of Mary Johnson's famous novel, "To Have and To Hold."

Bertha Kalich, the well known actress, has signed with the Wm. Fox Co., to appear before the camera, and is already at work on her first film production.

The new Pathe serial, "Who's Guilty," is scheduled to appear in the latter part of April. The series will consist of fourteen two reel episodes, each episode a complete picture in itself. Anna Nilsson is the star.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," fourth week.
BELASCO—"The Boomerang," thirtieth week.
COMEDY—"The Four Market," sixth week, first of this home.
CASINO—"The Blue Paradise," thirty-first week.
CRITERION—Viola Allen and James K. Hackett, in "Macbeth" (revival), fourth week.
CANDLER—"The House of Glass," twenty-seventh week.
EMPIRE—Maude Adams, eleventh week. Eighth week in the revival of "The Little Minister."
ELTINGE—"Fair and Warmer," seventeenth week.
FORTY-FOURTH STREET—"Kitchen," eleventh week.
FORTY-EIGHTH STREET—"Just a Woman," seventh week.
FULTON—"The Melody of Youth," third week.
GAIETY—Mrs. Fiske, in "Rutherville Sussex," seventh week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" tenth week.
HIPPODROME—"Hip-Hip-Hooray," twenty-third week.
HARRIS—"Hit-the-Trail Holiday," twenty-fifth week; fourth at this house.
HUDSON—"The Cinderella Man," seventh week.
LYRIC—"Potash & Perlmutter in Society," tenth week.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Eva," eighth week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," seventeenth week.
MAXINE ELLIOTT'S—Robert Hilliard, in "The Pride of Race," eighth week.
NEW AMSTERDAM—Elsie Ferguson, in "Margaret Schisler," fifth week and last fortnight.
PLAYHOUSE—Grace George is in her twenty-third week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," fourteenth week.
PRINCESS—"Very Good, Eddie," tenth week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," twenty-eighth week.
SHUBERT—"Alone at Last," twentieth week.
THIRTY-NINTH STREET—Emily Stevens, in "The Unchastened Woman," twenty-first week.
WINTER GARDEN—"Robinson Crusoe Jr." third week.

THE FILM THEATRES.

Strand—"Diplomacy," with Marie Doro, Kaickerbocker—"Hearts of Hers," with H. B. Warner, and "The Bright Lights."
Academy—"The Witch," with Nance O'Neill.
Lexington—"Our Navy and Our Army"—An interesting program with daily changes.
Weber's—"Germany's Greatest Battles."
Broadway—Florence Rockwell, in "He Fell in Love with His Wife."

"EASTER."

Stindberg's play was produced by the Stage Society, Feb. 28, at the Gaiety, New York, with the following cast: Kuis, Walter Hampden; Christine, Ivy Troutman; Mr. Eric Brunn, Frederic Berkeley; Benjamin, Gareth Hughes; Eleanora, Kathleen MacDonnell; Lindquist, Henry Stephenson.

"THE GREATEST NATION."

Booth (Edward Lyons, mgr.)—*The Greatest Nation*, a play in three acts, by Marion Crighton and William Elliott. Produced by William Elliott on Monday evening, Feb. 28, with this cast:

	The Farrows.
Balino	Cordelia Macdonald
Peter	Rowland Buckstone
Stephen	J. Hooker Wright
Adris	Harriet Van Cleve
Physician	Harry Rose

THE PLAY—(TWENTY YEARS LATER:

Emanuel	Sydney Mather
Stephen	J. Hooker Wright
Peter	Rowland Buckstone
Adris	Olive Wyndham
Donna Blanca, Signorina	Bertha Rose
Princess Xenia	Madame Yorska
Alan of Donaa	William Elliott
Capt. Vallier	Pirie Bush
Lieut. Lombard	Chandler Bruce
Jervos	C. L. Felter
Baron Saltz	Roland Rushton
Count Brockton	Henry Duggan
Radow	Hal Forde
General Hewitt	Edward Wade
General Mont	Wm. W. Crimans
Guard	Harry Rose

SYNOPSIS OF SCENES.

PRELUDE.—In the Chamber of the Queen of Thor.
Act I.—The Garden of Prince Alan in Donaa. Time: Present
Act II.—Scene 1.—In the Palace of King Ra low of Adios. One day later. Scene 2.—The Garden of Prince Alan. Same as Act I.
Act III.—In the Palace of King Radow.

In "The Greatest Nation," produced by William Elliott, and in which he himself portrays the leading character, a lesson in brotherly love and idealism in a factor that will more than likely be responsible for what success this play attains.

The present conflict in Europe forms the basis of the plot, and while it cannot be called a war play, militarism is brought to bear in the principal scenes.

Not until the second act does "The Greatest Nation" show anything worth while. In the prelude, which precedes the play, twenty years before, the Queen of Thor has settled her son, the Duke of Donaa, a small principality between two larger kingdoms, with a wish that he rule it with his heart rather than the sword. That he fulfills her request is shown in the following three acts.

The first act is rather long drawn out and talky, but the last two furnish enough action to overlook this fault.

The story of the play has to do with the diplomatic relations of the Kingdoms of Adios and Thor, between which there has long existed a traditional jealousy. The young Prince of Donaa, Crown Prince of Thor, is mentally progressive, and a man of considerable engineering ability. In the last days of his reign he experimented with great works, which eventually give rise to suspicion on the part of King Radow that he is planning some sort of strategic aggression against the Independent Kingdom of Adios. At the very time these suspicions come to the ear of the young Prince, his father, the King of Thor, is assassinated while traveling near the frontier of Adios. The excited populace immediately point the finger of suspicion at Radow of Adios.

In it is woven a pretty love story between the Prince of Donaa and Alan of Donaa that keeps up a lively interest.

As to staging the production, nothing was lacking. The scenic setting designed by Joseph Urban.

Mr. Elliott portrayed the role of the young Prince, Alan of Donaa, and at all times lived up to his reputation of a finished actor.

Olive Wyndham was convincing and charming as the young Princess Adris, and in several scenes was required to do some difficult work.

Mr. Hooker Wright, as Balino, did his usual sterling performance.

Sydney Mather, Madame Yorska and Roland Rushton are also deserving of special mention for their meritorious work. The rest of the cast acquitted themselves creditably. Jack.

"PAY DAY."

Court (Barnard Klawans, mgr.)—"Pay Day," a satirical melodrama, in a prologue, three acts and an epilogue, by Oliver D. Halley and Lottie Meany. Produced by the Messrs. Shubert on Saturday night, Feb. 26, 1916.

CHARACTERS IN THE PLAY:

Vincent Leigh	Vincent Serrano
Irene Leigh	Irene Fenwick

CHARACTERS IN THE TALKING MOTION PICTURE PLAY:

Doris Fenton	Irene Fenwick
Kirke Brentwood	Vincent Serrano
Caing	John Stokes
Mrs. Fenton	Pauline Dumont
Dr. Greyson	Henry Harmon
Watkins	Burke Clarke
Isabelle	Susanne Jackson
Ruth	Gertrude Dallas
Captain of the Police	Edward J. Hayes
A Policeman	William Bennett

SYNOPSIS.

The Play Begins.
Scene—Room in the Home of Vincent Leigh.
In the Talking Motion Picture Play:
Part First.
Flash I.—Room in the Home of Doris and her Mother.
Flash II.—Hall in Brentwood's Apartment.
Flash III.—Room in Home of Isabelle.
Flash IV.—Same as Flash First.
Part Second.
Room in the Home of Brentwood and Isabella.
Part Third.
Flash I.—Dr. Greyson's Private Office.
Flash II.—Bedchamber in Home of Brentwood and Ruth.
The Play Ends:
Scene—Room in the Home of Vincent Leigh.
Staged by J. C. Huffman.

"Pay Day" is described on the program as a talking motion picture play—a dramatization of a moving picture scenario "in three parts."

Vincent Leigh knew the play and "the piece," with Emma Dunn in the leading role.

Those who take this piece seriously or simply laugh at it you are bound to have a good time as the story unfolds itself. To our mind it was meant as a burlesque on motion pictures, but whether it was exceedingly droll, but those who take the play seriously (many did the opening night) they will find it full of genuine thrills.

The first scene shows the home of Vincent Leigh and his wife, Irene. She has a motion picture script which she begs him to read, but he refuses. Then they discuss the picture engagement. Finally he consents to read the manuscript. Then blow-ups, changing motion picture sheet drops, the cast of characters is shown, the stars are introduced, the curtain rises on a scene and the players act the "motion picture" story with the addition of spoken words.

Doris Fenton, the heroine, discovers that she had been betrayed by Kirke Brentwood. She steals $1,000 in bills from her employer, Dr. Greyson, and is sent to prison. When she is released she goes to find Brentwood, only to learn that he had married her sister and divorced her. She begs for money she calls again. Mrs. Brentwood had in the meantime learned from Brentwood's wife of her husband's past life, and had made up her mind to divorce him and distribute alimony. He murders her, and then the police arrive. He charges Doris (who he locked in a room) with the murder. Doris is convicted and sent to prison for life, but escapes. She calls on Dr. Greyson, and while he is out buying her prison clothes, she gets free will. She comes a leper by injecting into her arm the germs of that incurable disease which she finds in the doctor's office.

Dressed in her new clothes she calls on Brentwood, entering by the window. By declaring that she still loves him he permits her to kiss him, and he also becomes a leper. The health authorities send them both to the leper colony for life. The captain repeats one of his famous speeches to Doris: "Just you and I together for all our lives."

The next change of scene shows the actor and his wife back in their home, finishing the reading of the script. He telephones the author of the play that he will accept the motion picture role of Brentwood and his wife will play Doris.

Vincent Serrano was excellent. In fact it is the best performance he has given in many seasons.

Irene Fenwick also gave a fine performance as Doris, doing her emotional scenes most convincingly. Her changes of costumes were made with almost lightning rapidity.

John Stokes, as Caing, the detective; Harry Harman, as Dr. Greyson; Susanne Jackson as the first Mrs. Brentwood, and Gertrude Dallas as the second Mrs. B., were all excellent.

As burlesque or satire work, "Pay Day" will interest you. *Kelcey.*

"POM POM."

Cohan's (James J. Brady, mgr.)—*Pom Pom*, a comic opera in two acts. Book and lyrics by Anne Caldwell. Music by Hugo Felix. Produced by Henry W. Savage, Inc., on Monday, Feb. 28, 1916.

Comte De Joie	George Brugger
Manager of the Olympia	Eric Campbell
Evelyn	Edith Day
Policeman No. 13	Tom McNaughton
Secretary to Manager	Allan Kelly
The Author	Charles Angelo
Paulette	Mitzi Hajos
A Critic	Ben Lewis
Stage Carpenter	Thomas Wood
Bertrand	Carl Gantvoort
Gustave	Charles Welsh
Macache	William Evelie
Midge	Child
Therese	Rita Dane
Gina	Edith Day
Jean	Thomas Wood
Papa Chapelle	George Brugger
Big Blanchard	Ben Lewis

SYNOPSIS OF SCENES.

Act I.—Scene —Greenroom, Olympia Theatre. Scene 2—Foyer of the Olympia Theatre. Scene 3—Yard of the Precinct Police Station.
Act II.—At the Black Elephant.
Place—Nice. Time—The Present.

After being inactive for two seasons, Henry W. Savage presented on the above date a comic opera, called "Pom Pom," with, at the time and place, Mitzi Hajos as its star. The piece is of Hungarian origin, and is a crook play set to music. The locale is by the way, in the most picturesque Nice. The composer, Hugo Felix, has done his work so much better than Anne Caldwell, who is responsible for "Americanizing" the book and lyrics. Of the song numbers there are about a good half dozen, many pretty dances, and several fine ensembles. The jokes, however, have done duty for years in the pages of our comic weeklies and are stale.

"Pom Pom" is really more comic opera than musical comedy. At least, in the first act. This first act ran almost two hours the opening night, and every moment was a genuine delight. The second act offered a variety of entertainment which was always interesting, save for those time honored jokes, and the "Pom Pom" finale, distinctly worth while. It has a logical story, well told; a tuneful score, a fair book, color, life and speed.

The story concerns Paulette, of the Olympic Theatre, Nice, who is very popular with the public. She wears many valuable jewels, and on the first night of her appearance as Pom Pom, the pickpockets, a band of burglars are hard at work in the room. The plot reaches the ears of Police Inspector Bertrand, who assigns four policemen to the greenroom of the theatre to capture the thieves. The police not only arrest the crooks, but they mistake Paulette for one, and imprison her in the dungeon as Pom Pom, the boy pickpocket. Despite her cries she and the real thieves are taken to the police station. Here Paulette enters into the spirit of the adventure, and when Gendarme and his cronies escape from jail, Paulette accompanies them. They all go to the Black Elephant, a resort frequented by all kinds of criminals. Here she is eventually discovered by her manager, while he is out amusing part of the evening. Mitzi Hajos (pronounced High-yus) scored a great personal success as Pom Pom. She was, to quote a woman sitting behind us, "the cutest little thing in boy's clothes." She has improved in her singing and to our mind is of the song hits of the evening. The most popular was "In the Park," which will be heard from this by this year. Miss Hajos toddled its pretty refrain superbly. Another song in which Mitzi scored was called "Evelyn, You'll Have to Quit Your Revvlin'," which has a delightful swing. Her circus travesty was very funny, especially that of the strong man performing his act.

Miss Hajos, of course, is given opportunities to wear some superb gowns. No matter what the role, comedienne wears, she looks good. She is a *big* little artist.

Tom McNaughton was the policeman who was called upon for furnishing most of the fun of the piece, but Mr. McNaughton fell short of requirements. The old jokes that he offered handicapped his performance. He was, however, compelled to be sang a comic song, called "I'm Unlucky."

Rita Dane, who has never been seen to any size in a Broadway production, scored both as singer and actress. She has a very good contralto voice, which she knows how to use.

Carl Gantvoort, the tenor of the production, played the role of the police inspector, and made recognition. He rendered well with Miss Dane the ballads entitled "Man De Sir" and "Ships in the Night."

A word of praise must be given to Phyllis Davis, who is the best "wise dummy" we have ever seen in many years of theatregoing. Hale and Patterson, in their tornado dance, were warmly applauded.

Uncommonly good work was also contributed by Thomas Walsh, Charles Angelo, Eric Campbell, Ben Lewin, Edith Day and William Evelie.

Manager Savage has given the piece a fine production. The scenery, by Urban, is beautiful. The girls are pretty to gaze upon, and they sing and dance well. The chorus men are mainly chaps.
Kelcey.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MODERN VAUDEVILLE ALL SYSTEM.

DIVISION OF LABOR HAS SOLVED PROBLEM OF CONGESTED OUTER OFFICES.

IS PRESENT CONDITION BEST?

(Special to THE CLIPPER.)

CHICAGO, Feb. 21.

Paradoxical though it may seem, the "business background" of modern vaudeville has developed to such an extent that the elaborately equipped offices used by "big" vaudeville interests are filled to the overflowing with everything and everybody, except vaudeville performers—for whom they were intended originally.

Old timers can remember when the first part of the business of a giant syndicate, like the W. V. M. A., was transacted in the hallway of the Majestic Theatre Building. Endless streams of performers haunted the hallway daily, only to be stopped by the officious office boy, who looked so important that he seemed to have some personal control over the bookings so eagerly sought. It was considered a mark of great respect and esteem if the boy went to the trouble of taking the card to the inner offices.

To-day it is easier to see Mort H. Singer, general manager, than it used to be to get an interview with that awesome obstacle, the office boy. Yet, the importance of his position duly considered, comparatively few performers try to do so.

The Chicago U. B. O. office is an open book, with the genial Manager Humphreys accessible to everybody, yet Humphreys will admit that he isn't bothered much, except by pests and cranks, who, bearing in mind the great importance of the U. B. O., imagine they are doing something to strengthen their chances with the far reaching circuit by talking to its Western manager "personally." Humphreys would have risked his good nature (and perhaps his very life) had he permitted himself to be glimpsed by the rank and file of performers ten years ago.

The reason for the great change lies in the fact that a systematic plan of procedure has superseded the old helter-skelter method, the entire vaudeville field yielding to the modern requirements of "division of labor."

The lesser agents who do business "on the floor," have private offices which are besieged pretty much as was the floor itself in the old days. They reduce everything to chart figures so that the big offices need only be used as a space for the transfer of records.

Of course there are those who believe (particularly performers seeking engagements who find trouble in getting them) that a reversion of old conditions would prove beneficial. But, if the performer sincerely believes (as he and his representatives have frequently contended) that talent humiliates itself when it bows before the office boy en masse, he should be pleased to realize that it is possible for him to transact business far away from a meeting place where his application for a hearing must be made in the presence of hundreds of prying eyes.

Resolving things to a system has its disadvantages, and perhaps reducing everything to stereotyped record increases the chances for "graft" opened to the unscrupulous agents, conscious of their power to "railroad" an act through to successful bookings. But the great majority of them are conscientious business men, and the time may not be far distant when their influence, combined with that of constructive legislation, will remedy the minor evils now prevailing. When these evils shall have been obviated, the machine like work of the great syndicates will be greatly accelerated and the "division of labor" will bring about better conditions for everybody in the vaudeville field.

SHANNON'S SMASH-UP.

Mr. and Mrs. Jim Shannon were entertaining Bert Melbourne and his wife, taking their guests for a joy ride to the country club last week, when a big machine crashed into Shannon's unoffending Ford. Melbourne suffered serious injuries, Shannon was bruised considerably, and it is said damage suits will result from the accident.

Feb. 28.

GARRICK (John J. Garrity, mgr.)—"Experience," tenth week.

POWERS' (Harry Powers, mgr.)—David Warfield, in "Van Der Decken," sixth week.

COHN (L. J. Hermann, mgr.)—Taylor Holmes, in "His Majesty Bunker Bean," seventeenth week.

ILLINOIS (A. Pitou, Jr., mgr.)—Montgomery and Stone, in "Chin Chin," fifth week.

PRINCESS (S. F. Gerson, mgr.)—"A Pair of Silk Stockings," eighth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," third week.

BLACKSTONE (Edwin Wapler, mgr.)—"The Ohio Lady," fourth week.

CHICAGO (John J. Garrity, mgr.)—Ralph Herz, in "Buggies of Red Gap," fourth week.

VICTORIA (H. C. Broiaski, mgr.)—Week of Feb. 28, Al. H. Wilson.

IMPERIAL (A. J. Kaufman, mgr.)—Week of 28, The Smart Set.

NATIONAL (J. P. Barrett, mgr.)—Week of 28, "Seven Keys to Baldpate."

GRAND OPERA HOUSE (Harry Ridings, mgr.)—Blanche Ring, in "Jane O'Day from Broadway," second week.

HAYMARKET (I. H. Herk, mgr.)—Week of 28, stock burlesque.

COLUMBIA (Wm. Roche, mgr.)—Week of 28, Sliding Billy Watson and Ed. Lee Wrothe.

GAIETY (E. S. Schoenecker, mgr.)—Week of 28, Frolics of 1916.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 28, Girls from Joyland.

STAR AND GARTER (C. L. Walters, mgr.)—Week 27, Dave Marion, in Around the World.

MAJESTIC—"Town Topics," a vast revue by Harry B. Smith, Robert B. Smith, Thomas J. Gray and Harold Orlob, will be seen at the Chicago Theatre, with Trixie Friganza, Bert Leslie, Lois Josephine, Wellington Cross, Bonita, Lew Hearn, Lillian Herlein, Marie Lavarre, Artie Mehlinger, Peter Page and many others in it.

March 6—"Rio Grande," a new play by Augustus Thomas, dean of American dramatists, will be produced at the Blackstone, with Richard Bennett, Calvin Thomas, Robert McWade, Frank Campeau, Bennett Southard, Lola Fisher, Amelia Gardner, Gertrude Dalton and others in it.

March 6—John Drew will bring to Powers' Theatre, Horace Annesley Vachell's English comedy, "The Chief." Laura Hope Crews, George Graham, Echlin Gayer, Consuelo Bailey, Katherine Stewart and Thais Lawton are in the cast.

March 7—Annual matinee performance for the benefit of the Actors' Fund of America, Auditorium.

March 20—Ethel Barrymore will arrive at Powers' Theatre with "Our Mrs. McChesney," Geo. V. Hobart's footlighting of Edna Ferber's "Roast Beef Medium" stories.

MARRIED.

Merle Yagel, of Joe Morris' Chicago office, slipped away and married an unknown (to the profession) lady last week. He returned to work, refusing to disclose the identity of his bride.

WHAT'S IN A NAME?

Lew M. Goldberg, the Chicago agent and Joliet magnate, and E. Louis Goldberg, manager of the American Theatre, do not look very much alike, yet both young men occupy such a position of prominence in Chicago's theatrical limelight that they frequently are the subject of innocent confusion on the part of mutual friends. Sometimes E. Louis Goldberg gets a commission check from an act on the road intended for the popular agent, while frequently Lew M. is favored with an electric light bill intended for the theatre.

COL. W. F. CODY celebrated his seventy-first birthday on Feb. 26 at Cody, Wyo.

CHICAGO HARMONY.

WATCH FOR IT.

March 22, 1916, will prove one of the most momentous nights in the history of Western music, if the Chicago boosters have anything to say about it. For, on that eventful Wednesday night, the affair to which they all have been looking forward will take place—the annual ball. It should be impressed that this ball is not a helter-skelter affair, but a "Big doin's" pulled off by the "Original boosters, the boys who made such affairs successful way back in 1910." The old stamping grounds, the Unity Clubhouse, where the boys staged their most elaborate offerings in the good old days, will house the big doings.

"THERE."

A song that (like Fatima cigarettes) has proved "distinctively individual," is "When It's Orange Blossom Time in Loveland." The number has a sweet, simple appeal that makes it almost irresistible, probably accounting for the fact that it is one of the best selling songs in Chicago, right now. Walter Wilson predicted the song would go big, when he first saw it, but its progress has surpassed the wildest dreams of Morris' Chicago manager.

ENGAGED.

Monte Howard opened at the State's last week, making a fine entering wedge for M. Witmark & Sons' splendid catalogue. Monte's voice seems especially adapted for "Good-Bye, Good Luck, God Bless You," Ernest B. Ball's latest beauty.

GOING BIG.

"Don't Bite the Hand That's Feeding You" seems to be sung everywhere in Chicago simultaneously. The song has taken a big hold, and the way it's being whistled on the streets shows that it will probably prove "M-O-T-H-E-R'S" successor, from a sales standpoint.

ANOTHER.

J. Brandon Walsh has placed another Irish song, entitled "Where the Shamrock Grows." J. H. Remick & Co. are the lucky publishers.

CINCH.

Joe Bennett, outdoor specialist for Shapiro, Bernstein Co., claims he will have a "cinch" inducing acts to use "Oh, God, Let My Dream Come True," because it is just the kind of song performers have been looking for. "It's too late for a mild war song now," Joe explained, "and it takes something with a real punch to wake them up. Acts know this song has the kind of a ballad punch they need."

HERE.

Sidney Gibson, the boy who was responsible for starting many novelty song hits East and West—incidentally, the chap who made good as Fred Fisher's partner, at Coney Island—is now cabareting in Chicago.

WORKING HARD.

Since entering the Randolph Building, the Broadway Western crew has been working hard, being fortunate in having an exceptionally fine batch of songs for their "grand opening." "Give a Little Credit to Your Dad" looks like a "real one."

PASSE.

The unfortunate Dr. Blunt has given up his music publishing quarters, styled "The Le Roy Music Publishing Co." Jean Walz still retains part of the offices, but has cublet the rest to a new music publishing concern.

WITH SNYDER.

Billy Thompson, Remick's former Chicago professional manager, who entered the cabaret booking game "while the going was good," has taken space with Waterson, Berlin & Snyder's Chicago office. Billy moved away from the McKinley office, where he was located prior to Feb. 1.

CHICAGO STANDS PAT.

CHICAGO'S Loop dramatic stage "stands pat" for the present week, well content with the successful productions now holding the boards, while, strange to state, the only new dramatic features of the week are found in drama's old rival, the vaudeville stage.

G. B. ROBERTS, WHERE ARE YOU?

G. B. Roberts, formerly of the Barnum & Bailey Shows, and also as a concessioner, should get in touch with Frank M. Raoul, secretary of the Tuscaloosa, Ala., Lodge of Elks.

OUTLYING VAUDEVILLE IN CHICAGO.

PLENTY OF GOOD ACTS SEEN AT NEIGHBORHOOD THEATRES—DETAILED REVIEWS SHOW BEST OFFERINGS ON EACH BILL.

(Special to THE CLIPPER.)

CHICAGO, Feb. 26.

The week just closing for Chicago's outlying vaudeville theatres shows many acts doing two shows per night and working extra matinees which, when viewed under the microscope of careful criticism, bear promise of holding important places in the vaudeville world before a new season is under way.

A summarized budget of the various offerings follows:

WINDSOR.
(D. L. Swarts, Mgr.)

What could easily be termed a big time bill was offered by our clever little showman, D. L. Swarts, for the first half of last week. Although the electric sign displayed three names the other two were just as important.

Wetzel Van Etta Trio (novelty instrumentists) played various instruments in a real "the-roughbred musician" manner, and their offering was heartily enjoyed.

Henry Lowry and the Lacey Sisters (singing, dancing and a little fooling), made a great impression from the start. They open singing "All Aboard for Chinatown," using a pale flood light which gives the song a weird effect. As dancers, these people cannot be too highly complimented, the girls are restful to the eye, both figure and looks. "At the Fountain of Youth" was used as a solo by one of the ladies, which she finished with a neat dance. They close with a wonderful eccentric dance.

Richards and Kyle took well with their lively line of chatter and songs, including their own version of "Green River" and "Are You From Dixie?" to three bows and an encore.

Travato, the eccentric violinist, took up the lively pace which the previous act had left, and kept it up throughout his entire act.

The Hippodrome Four closed the bill, and incidentally proved a most pleasing attraction, holding the crowd seated until the final fall of the curtain. *Block.*

LINCOLN.

A well sized crowd was in attendance at the second show and showed their appreciation by offering a liberal amount of applause.

Johnny Small and Small Sisters, in a neat singing, talking and dancing skit, entitled "Bean Brummel Jr.," started the bill off at a lively clip.

Pauline Saxon demonstrated her ability as a character comedienne and scored nicely. Miss Saxon makes her changes behind a set, a stack of wheat, which lends tone to her rube number.

Dorothy Burton and company offered a dramatic act (with a little comedy interminicled), entitled "The Baby." The act has good points in it, but it could be improved quite a bit, if Miss Burton would put a little more life in her work.

Weber and Elliott (a straight man and a Hebrew comedian) were easily the hit of the bill. Elliott possesses a splendid tenor voice, and is also a good talker. His appearance is great. Weber, who enters from the audience, is a comedian of no small ability.

Hailing's seals and sea lions closed the bill, and did nicely. *Block.*

ACADEMY.
(Joseph Pilgrim, Mgr.)

Rosina Trio (two men and a lady) opened the show with a routine of Russian dancing. The lady makes a neat appearance, and is assisted by a couple of good dancers.

Henry Gunson, "The Singing Fisherman," scored from the start. Henry has a good voice and knows how to use it. He was forced to take an encore and then sang "Don't Bite the Hand That's Feeding You."

Rosino and Shelly, in "Rosa, the Street Vender," delivered a good line of talk and songs, and made a neat impression.

Browning and Dean were the hit of the bill. These boys have a great line of chatter and some very good parodies, which they put over with a bang. Their encore was a scream.

Tan Chin Tronpe held the audience seated until they completed their last trick.

The Arleya (two men), perch artists and head balancers, opened the show in great style.

Taylor and Brown, in "Miss Forget It," were the hit of the bill. The act is full of comedy, and the lines are handled perfectly.

Kelso Bros. performed at a lively clip, and showed their ability as real jugglers.

Billy Barron, "The Music Master," opened with a line of pathetic talk, showing an old music master playing a violin, and then made a change to a young man. He offered several numbers on a xylophone.

Gus Edwards' "School Days" closed the show amid solid rounds of applause. *Block.*

AMERICAN.
(E. Louis Goldberg, Mgr.)

Junior Follies (a musical revue), with seven scenes and a cast of clever entertainers, including Baby Kaplan, a tiny child, who can be classed as a juvenile Belle Baker. Baby sings in German dialect, and her facial expressions are simply wonderful. With proper handling this child ought to prove a wonder. Laretto Hollo, a charming little lassie, who could easily be classed as a doll, possesses a splendid soprano voice. The song "Allie Laurie," dressed in Scotch costume, and made a distinct hit. Bobby Earle, as Percival, also scored an individual hit, although playing a delicate part which was handled adroitly. Mabel Walser has the making of a great comedienne, and could easily do a single that would fit on any bill. Elsa Ford, Bobby Stewart, Gertrude Earle and a few others, go to make up the balance of the principals. The chorus is lively and has good singing voices. "Mother," "Barefoot Days," "Put Me To Sleep With an Old Fashion Melody," were three of the best numbers used in the show.

Johnnie Small and Small Sisters (special drop, in one) offered a singing and dancing act, entitled "Bean Brummel Jr." The act opens with two pretty girls who sing an introductory chorus, introducing Johnnie Small. The kick number by Johnnie and one of the girls is immense. They closed singing and dancing to tune of an Irish song, in a stunning Erin's Isle costume, and very big. The act really belongs in the higher grade houses, where it would be a sensation.

Embs and Alton (singing, piano and violin act) scored nicely, singing "When You're in Love with Someone," "Let Me Walk," "Song of Songs" and "Somebody Came and Kissed Me."

"The Lingerie Shop," full of snappy songs and talk, started off nicely, but weakened at the finish. Johnny Simmons, "The Military Hobo," singing, talking, dancing and an impersonation of a trombone Roosevelt, kept the crowd in a cheerful mood throughout his act.

The Great Santell closed the show to solid rounds of applause. Although working under an awful strain, having a slight attack of *la grippe.* *Block.*

AVENUE.
(Louis Weinberg, Mgr.)

Nellye De Onsonne, assisted by Milton Swartzwald at the piano, scored an individual hit with their singing of popular songs. She sang "The Old Days Back Home," "I'm Going to Walk Right Into Your Heart" (which she put over with a bang), "I was Educated to Sing Mother" and "Don't Bite the Hand That's Feeding You" and "Are You From Dixie" for encores. Nellye makes a beautiful appearance and wears stunning gowns; as for personality, she is permeated with it.

Alfred Farrell, "cartoonist," worked in with his good work as ventriloquist.

Nellye De Onsonne's partner opened the show and gave the bill a dandy start.

Richards and Kyle, "A Regular Club Fellow," proved to be the ideal act for the spot, their juggling and talking singing and talking.

The big electric sign has been put in commission again, in front of this theatre, to announce feature acts. The last bill finds Nellye De Onsonne, vaudeville's latest find, and Jimmy Callahan, ex-manager of the White Sox baseball team, sharing the honors.

Alfred Farrell, "cartoonist," works in a cheerful mood and his drawings are entertaining.

Nellye De Onsonne, held over for the balance of the week, repeated the same success as during the first half.

Richards and Kyle, in "A Regular Club Fellow," made the audience sit up and take notice with their comedy singing and talking. "Are You From Dixie" is one of their feature numbers, and they put it over with a bang.

Jimmy Callahan, manager of the Pittsburgh Pirates baseball team, entertained with a monologue.

John and Mae Burke stopped the show, something rarely done at this house. *Block.*

GRAND (Last Half).
(Mr. Johnson, Mgr.)

Brooks and Larilla opened the show with a clever tumbling act, and gave the bill a good start. Their routine of tricks (dancing and wire display-ing) made a great impression from the start. They wear neat wardrobe and have good harmony voices. "Don't Bite the Hand That's Feeding You," used as a solo, scored big.

Walter Walker and company's "Albini Illusions," received liberal applause for each trick. Walter works rapidly and has a good line of talk to go with he act. He is assisted by two pretty girls and a man.

Hensley and Nicholas (colored), musical act, did nicely.

The Sikewalk Phiends, five male and a like number of females (colored), were the applause hit of the bill. This house caters mostly to colored people, and colored acts are always sure to score. *Block.*

GREAT AMERICAN SHOWS.

HATTIESBURG, Miss., Feb. 28.—The Great American Shows opened the season here under the auspices of the local lodge of the Woodmen of the World, on Feb. 26, the shows being lined up around the county court house in the heart of the city. The shows, under the management of Morris Miller and J. F. Murphy, consist of seven Midway attractions, two riding devices and about thirty concessions. The feature show is a dog, pony and monkey circus, with J. F. Murphy's Palace of Illusions as a close second. Murphy's Busy City is another popular show, as is the allo track motordrome, all last season with the Murphy & Miller Shows. Danny Soper's Ten-in-One and Jack Cullen's Dixie Minstrels, with brand new fronts, are two other new features on the Midway, and Murphy's Mungels' merry-go-round and Conderman Ferris wheel shone bright and resplendent.

The Great American Shows are being booked and ronted by Sydney Wire, now heading North, while the special work in advance is being handled by J. J. Dain and Sam Ash. There are many well known concession people with the Great American Shows. They go from here to Laurel, Miss., the great lumber centre, and from there to Meridian, to furnish all of the attractions for the big Preparedness Exposition, under the auspices of the local Board of Trade. Sydney Wire has lined up some big ones along the line, and it looks like a big season for the G. A. Shows.

AMERICAN HOSPITAL NOTES.

GRACE KELLER is making daily progress.

FLORENCE LOREFLL, of Colonial Minstrel Maids, will soon leave.

EMMY SPISSELL is the proud mother of a baby boy, born last week. Mother and baby are doing fine.

HILDRED EMMETT, of Hugh J. Emmett's Company, was rushed in an ambulance from the De Jonghe Hotel, and operated upon at midnight for appendicitis. The operation was a case of life or death, and at present time she is doing very nicely.

JULIA MATHEY, of the "Ballet Divertissement," playing the Majestic this week, is suffering from pleurisy.

WM. HAYES is coming back every few days for observation.

LILLIAN HOLLINGHOUSEN, late of the movie field, is progressing nicely.

SCENIC, PROVIDENCE, QUITS.

Lack of patronage, it is claimed, caused the Scenic Theatre, Providence, owned by the Scenic Theatre Co., to make an assignment Feb. 26 to Thos. F. Farrell, of that city, and Francis A. Callen, of Cranston.

The papers are signed by C. E. Jennings, of Boston, president and treasurer of the company. According to one of the assignees, it is probable the company will pay one hundred cents on the dollar.

PICTURE HOUSES COMBINE.

The Conn, White's Opera House and Star, motion picture theatres of Concord, N. H., combined last week with L. A. Rhodenizer, manager of White's Opera House, assuming the management of the other two.

LOEW CHANGING NAME.

The name of Loew's Theatre, at Rochester, N. Y., is to be changed, the new name voted on by the patrons.

ALLIED THEATRE CO.

The Allied Theatre Co., which was formed last week in Portsmouth, N. H., assumes control of four of that city's leading theatres. The directors of the company include: Colonel John H. Cassity, Albert Hyslop, Frank C. Knight, Willis N. Wright and Bolne Badger, of Portsmouth, and William T. Gray, of Lewiston, Me.

The theatres in the alliance as the Colonial, which will run pictures and vaudeville; Olympia, feature pictures; Scenic, general overflow theatre, with dancing, and Portsmouth, road companies.

WALDO WHIPPLE played the rube role in Jansen's "Fashion Shop" act at the Jefferson, New York, Feb. 24, without a rehearsal, in place of Mr. Corr, who was taken suddenly ill. He will continue with the act until the latter's recovery.

DICKEY & TERRY'S "Uncle Tom's Cabin" Co. has established headquarters on a new reservation acquired by them at Little Stone, In. E. C. Jones' "Ten Nights in a Barroom" Co. and Aniger Bros.' Railroad Shows are quartered in the same city.

ACCORDING to a dispatch to *The New York World*, Jack Johnson was ordered to leave England, and sails for South Africa on March 3.

IT HAS been announced that Jean French (Carrol) was recently married to B. Borg, of New York.

HAROLD ASHTON, of J. C. Williamson, Ltd., is making his headquarters with Sanger & Jordan, in New York.

PALACE.

(ELMER F. ROGERS, MGR.)

There is a capital mixture of singing, dancing, comedy and tragedy contained in the thoroughly diversified program of genuinely high class vaudeville specialties offered at the Palace this week.

It is an exceptional aggregation of talent, satisfying in every way the ideal standard of light entertainment, and the commendable result of the individual and collective efforts of the various artists appearing therein, on the whole, the use of the slogan, "Supreme Vaudeville."

Paul Gordon and Ame Rica opened after the usual motion pictures with a dancing act.

The Primrose Four, the quartette of heavyweight harmonists, quite disproved the accepted adage that "nobody loves a fat man." Judging by the applause which greeted the superior vocal efforts of the obese warblers, this saying should be immediately removed from the lexicon.

Bob Webb, who has been singing first tenor in various quartettes for over twenty-five years, and who was a member of the celebrated Metropolitan organization, which was, incidentally, one of the very first vocal fours to make their appearance in straight costume, still retains a voice notable for sweetness, flexibility and tonal quality.

"The River of Lost Souls," a tragic Chinese drama with a surprise climax, was originally presented at a recent Lambs' Gambol. Junie McCree wrote the playlet, and in so doing turned out an artistic and ingenious bit of dramatic literature. (See New Acts.)

Hussey and Boyle had a little trouble in getting started, following as they did the intensely interesting tabloid tragedy, but once the boys struck their gait they had no difficulty in securing the regulation ovota of laughs. Boyle makes a corking appearance, is an excellent feeder for his partner's funniments and adept at the operatic humor. Hussey, whose style hrings to mind Willie Howard, at times, is nevertheless an unctuous comedian, possessing a natural gift of humor and a good working knowledge of relative comedy values.

Irene Bordoni and Melville Ellis both are capable entertainers, but their respective accomplishments do not blend particularly well. Miss Bordoni makes up in presence, delivery and vivacity what she lacks in voice. The paraphrased "Little Boy on a Little Kiss" song, sung in English, was the best liked of her numbers.

Melville Ellis played often during the course of the act. His numerous piano selections stamp him as a musician of more than ordinary ability.

After intermission the Dolly Sisters, in their second week at this house, presented a similar change of dancing numbers. Opening with a song which gave them an opportunity to interpolate a few steps indicative of the walks in vogue at bathing beaches, ranging from Palm Beach to Coney Island, a Chinese dance in which the girls appeared disclosing new fox trot, one step and waltz measures followed in the order named.

A tastefully costumed double dance was the finishing number. It landed the pretty and clever exponents of the art of terpsichore safely in the hit division. Jean Schwartz, at the piano, made a distinct individual impression, playing pleasingly many of his former and present day song successes.

Will Rogers was indisputably the big hit of the bill. The Oklahoma rope twirler turned loose an exceedingly humorous monologue made up principally of quaintly funny philosophical allusions to current topics of the day.

Rogers' deft handling of the long rope is inimitable, but it's the drawly, natural way in which of turning impromptu remarks into big laughs that places the cowboy in a class all by his lonesome.

Mrs. Thomas Whiffen and company presented "The Golden Night," which was reviewed comprehensively in this paper last week. The greatest lady of the American stage has been fitted with a vehicle suitable in every particular by Elinor Glyn Woolf, the vaudeville playwright. Mrs. Whiffen completed her Colonial success, at the Palace.

And then "Along Came Ruth" and illustrated "etole their hearts away." Ruth Roye did something when she followed the boys into the evening dress and held the house to a man. The little singer, however, is not "vaudeville's youngest prima donna," as the program has it.

In fact Ruth isn't a prima donna at all, but she is a cracker-jack character artist, a capital comedienne and a versatile mistress of native mannerisms and dialects. As a Southern mammy singer and a howlingly funny lyric wedded to a swinging melody which told how Myrtle, the Investment, became enmeshed in the movie craze, demonstrated the fact clearly that knowing how to deliver good material enhances the value of that very desirable commodity inestimably.

The Gomez Trio of Spanish dancers, two men and a woman, performed three or four characteristic graces to the accompaniment of castanets.

It entirely too much sameness to each dance, and the turn suffers in consequence for this lack of variety in their routine. But then the act is a good spot is quite some job for any act at the Palace. The Gomez Trio, among others, can testify to the truth of this assertion. *Hes.*

PROSPECT.

(WM. H. RAINER, MGR.)

Banjo Bill played several selections on a banjo which were well received. His third number, a classical selection, was well rendered and pleased immensely.

Mr. and Mrs. Wm. Morris presented a comedy sketch entitled "The Woman Downstairs." The sketch deals with a man who has lost some money on the races, and whose friends jokingly offer sympathy. The woman downstairs, thinking by the name of the horse that he has lost a wife, comes up to offer her condolences. The comedy lines that follow offer many opportunities for laughs. Mr. and Mrs. Morris scored every laugh.

Nettie Wilson rendered in a pleasing voice "What a Wonderful Mother You'd Be," "In These Still Room For Me, Etc," "All Aboard For Chinatown" and "Letter That Never Reached Home," all of which gave satisfaction.

The Schwarz Bros. and company, in their well known, hilarious comedy sketch, "The Broken Mirror," were the usual laughing hit.

Wm. Sisto offered a monologue that contains a laugh in every line. His line of talk pleased very much, and he was liberally applauded.

Martini and Maximilian in their burlesque magic, provided many laughs, and were so well liked they had to come out and do another trick. *Emil.*

JEFFERSON.

(A. HEINRICH, MGR.)

To differentiate between the City and the Jefferson Theatre auditoriums would require a stretch of the imagination, inasmuch as both houses cater to the same patrons in the downtown locality.

The difference lies in the fact that the one only a half block apart and have the same clientele, the presence of a greater number of women at the Jefferson marks the difference in the manner in which an act goes at this house.

Opening the show at 12.30. Monday, "The Darktown Review," an aggregation of colored singers, dancers and comics, started the pastime off with the all too familiar routine in use by these acts. Some of the characters displayed ability to work late hard work, and the turn went over nicely, due, in a great measure, to their efforts.

Hunter and Gilsey, man and woman team, appeared in second position in a singing specialty that failed to attention. Solos and duets are frequently used by the couple, but the act drags owing to the sameness of lively numbers. They have pleasing voices.

Toyitas Glimore and company offered a comedy sketch, but after the usual "telephoning" at the opening it dissolved into a talky collection of slang phrases that have seen service days. Toyitas Glimore seemed out of her element in comedy. The remainder of the characters displayed ability to work as could be expected with poor lines and tragic situations.

Bert and Ellie Weston, billed as Bud and Julia Irwin, put over the first hit with their collection of popular song selections. Solos and duets predominated in the act, but on the whole the manner in which it was handled by the woman formerly. The girl at the piano possesses enough ability to be a "single" herself.

Dow and Dow, Hebrew delineators, kept them in good humor throughout the time they spent in one. The parody "Miss Is passe, is to the medley finish. There is no reason why the boys cannot secure fresh material, as the present routine is familiar to put it over.

The Five Redcay Troupe closed the vaudeville portion of the program and proved a solid hit. One of the boys seemed a trifle out of condition.

Five reeler, featuring Clara Kimbell Young, was the feature photoplay. *Fret.*

AMERICAN THEATRE.

(CHAS. POTSDAM, MGR.)

Bob Hall was the recipient of more genuine and whole hearted applause than any act caught at this house on Monday second. The term "hit" could be applied to his matinee performance Feb. 24 without exaggeration. His entertaining powers and material are usually well received, but delivered in his inimitable manner are "over the top" at all times. For good measure he included "Memories," "All I Want Is Cottage, Some Roses and You," and for a "clean up" "Old Black Joe." There is an act one can view every week and have something to look forward to in the future.

Santos and Smith opened the show with their banjo specialty.

Burns and Foran, singing and dancing, followed. The impersonation of two English Johnnies does not appeal to the American mind that the proper accent is lacking.

Ethel and Forget-Me-Nots treated the Americanites to fourteen minutes of dancing. The act was somewhat disappointing in its presentation.

Tom Waters ran true to form and was thoroughly enjoyed.

Lew and Betty did things that a lot of humans are unable to accomplish. His act is about on a par with the balance of acts, with a mind so, that the monkeys have been held over for the week.

Dawson, Lannigan and Covert had rather a hard time of it as theirs was the third dancing act on the bill. There is only a trifle of difference in work by the two men that the act scored.

"The Versatile" was viewed again, and it seemed the "fool around her feet" and "the sit down" lines could be dispensed with, as they both are a bit too risque.

Collins and De Wold closed with their roller skating act, showing some very pretty work and figure work. *Once Over.*

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Business continues good at this house, the current bill including Kaufman and company, Hal and Frances, Rawski and Von Kaufman, Dunbar and Brodrick, Leach-Wallin Trio, and Charles Wilson McNeil. Last half: Herbert Chesley and company, Catherine Crawford and her Fashion Girls, Bertram, Hay and company, the Bilfords, Ward and West, Lane and Harper, Campbell Trio, and Juggling McEans.

Keith's Royal (C. C. Egan, mgr.)—For this week: Belle Blanche, Vina Bailey, Joe Dealy and Sister, Elsie Piicer and Dudley Dongias, Degon and Clifton, Jamie Kelly, Robert Henry Hodge and company, and Hugh Herbert and company.

COLONIAL.

(ALFRED T. DARLING, MGR.)

Running as per schedule and embracing all the elements making for first class entertainment, the bill at the Colonial this week is a creditable feather in the managerial cap.

Time was when the uptown patrons were considered a "too exacting" and "difficult to please" assemblage, but if Monday night's performance is to be accepted as a criterion, then all adjectives relative to the appreciation of the spectators must be relegated to the past.

The opening turn, Yon-Hwa and Moey Yoen (New Acts), a boy and girl team, sang, played and danced, found them a trifle unsettled, but retired with satisfactory results.

Bernard and Scarth were on as a first entry for their humorous dialogue to secure the best results, but Bernard's droll comedy methods finally had them snickering, and they passed nicely.

Chas. E. Evans (New Acts), assisted by Helena Phillips, ate with David Warfield, in a mirth-provoking sketch, with naturalness as its keynote, held them from start to finish.

Howard, Kibel and Herbert, the erstwhile "Bell Boy Trio," were a smashing hit with their harmony singing and comedy. The boys had no smgging of consequence to follow, and the trio were lodgery for music. Sammy Howard, doing the Hebrew, delivers his points in a manner unsurpassed.

Albert Whelan, the English music hall comedian (New Acts), received a hearty welcome upon his entrance, and proved a most pleasing entry.

Opening after intermission came rollicking Clara Morton in what is announced as a "Musical Diversion by Junie McCree." She was assisted by Frank Sheen, whose playing was accomplished during an old fashioned song number. The young grown-up member of the famous four has an effervescing personality which will carry that place her way ahead of the average comedienne, and with her singing voice, which is pleasing, may be said there is "one" Clara Morton. And how nimbly she can step and make faces and cause you to hold your sides!

At the showing of the card bearing the names of Paul Morton and Mamie Gehrue, all in the house thundered its approval.

With Mamie at the piano the opening duet this couple have an offering that can be classed as near perfection, combining as it does music, comedy and dancing, that are handled by two clever performers in an artistic manner. The finishing dance with the baby carriage is a winner.

Sandly and Norton, in their familiar Rathskeller specialty, were a laughing hit in the closing spot. Sandly's singing of "Broken Heart on Broadway" is worthy of appreciation, while the antics of Norton are usually a hit.

Closing the show, Myrl and Delmar presented an artistic novelty that is a real hit. The head balancing trick where one of the boys holds his partner on the top of his head, then seen around here before, and the one with the bicycle is cleverly executed.

At the most a dozen people walked out before the completion of the show. Programs of this calibre are deserving of praise. *Fret.*

FIFTH AVENUE.

WM. H. QUAID, MGR.

Monday afternoon, Feb. 23, a good sized audience was in evidence, and witnessed a well laid out show, Sophie Tucker carrying the honors, with Bessie and Baird coming in second.

Hackett and Mott (man and woman) two men and two women, wire act, that is full of pep, opened the show. Miss Mott's work like Bird Millman, and whatever she does stands out. The work of Hackett and Eddie, the two men, was very effective. The back somersault, standing on wire, by Eddie, received a big hand. The finish racing on wire with a dial showing one hundred miles, received plenty of applause. Took two curtains.

Clipper Trio (man, woman and boy), dancing act (see New Acts), and took three bows.

Lida McMillan and company (two women and man), comedy sketch (see New Acts), took two curtains.

Bessie and Baird (man and woman) is a corking good act in one. Their opening song, "We're Always a Little Bit Behind," started them well. The woman is a genuine comedienne and her single number, "Good Old Days," went over big. Their double, "If It Wasn't for You," with the woman could be funny without exertion. The man, in a comedy number, "When I Get Back to the Morning," was well liked. The Scotch number, as a finish, went over for a big hit. Encore.

Laney Haskell, with stories old and new, made them laugh, and at the finish did a recitation, "Honor," which received three bows.

Noel Travers and Irene Douglas and company (three men and women) are certainly a novelty in this column. Their setting is the goods. Those cast in their line should get the best of attention.

Sophie Tucker got a big reception on her entrance. Her opening number, "Are You From Dixie" started her off. "Slam," an Oriental number, was well liked and applauded. "Daddy, Come Home" is her style of song, and when she "Found Someone to Chase the Blues Away" was liked. "Nut" is a classic, as she does it. It got the laughs and applause. She did medley of choruses of "Bill Bailey," "They Didn't Believe Me," "Tennessee," and "Mother's Work Again" her back for encore number, "Four Years More in the White House," and was forced to bow.

Three Floods (three men) closed the show with a comedy acrobatic act, with different comedy stunts generally shown with a circus. They got the laughs and took a curtain. *Sam.*

Alhambra (Harry A. Bailey, mgr.)—This week's bill: Belle Baker, Odiva, George Sidney and company, Savoy and Brennan, Lucy Gillette, Jack Corcoran and Tom Dingle, Lew and Mollie Hunting, Col. Marc Diamond, and Mme. Grant, and others.

AUDUBON.

(SAM MYERS, MGR.)

This Fox house in the upper part of New York City, is a good mine. Always a packed house, 3,200 seats, and usually a good show.

Monday, Feb. 28, six acts and a feature Triangle picture, with Billie Burke, in "Peggy."

Arabian Whirlwinds (nine men), the usual Arabian acrobatic act, pyramid work and the fast finish, went over and got a hand.

Stelin Tracy and Cari McBride, assisted by a pianist, in one, have a pleasing act that will fit on any bill. Their routine of songs are well laid out. The opening double, "Bouquet of Roses for Me," started them off. McBride's solo dance was done with style and grace. Double comedy number, "Tickled to Death Use Married Me," went over with a bang with the comedy of Miss Tracy standing out. Miss Tracy's "Honky Honk to Dublin" with an Irish dialect, was so well rendered she had to do an encore chorus. Piano solo played in while making change. Their closing double number, "If You Ever Come to California," brought them back for three bows.

"Forty Winks" (man and woman), a sketch done by Hilda Spong at the Palace a short while ago, was put over to a hit by Regan Hughston, as the husband, and Fay Walters, both played their parts capably.

Jessie Sterling and her "Sterling Highlanders" (three men and three women), a Scotch singing, dancing and musical act that has a lot of pep in it. Miss Sterling is a hard worker. Her numbers were "Bonnie Sweet Bess," which got a big hand, a duet with James Chapman, "Annie Laurie," were well liked. The Kilts band at finish, with pipers and drums, the bass drummer executing some marvelous manouvers on that instrument. Miss Sterling, as drum major, looked the part. This act is a big flash on any bill. Took three curtains.

Victoria Four (four men), a straight singing quartette. The men do not resort to any stick or ridiculous make up for laughs. The comedian of the act just does enough. The numbers were well rendered. Opening medley started them off—"Siam" and was well applauded. Ballad, solo, "Some Sweet Girl," got a hand. "Orange Blossom Time in Loveland" was well harmonized, closed with burlesque opera, which started them three times. The speech at finish could be eliminated.

Norris' baboons, a cocking good animal act, work in a special scene made up in different characters. Monk taking dog off stage, throwing cat in well, riding bicycle, skating, and the marriage at finish was well applauded for two curtains. *Sam.*

THE COLUMBIA CONCERT.

A good entertaining bill pleased big houses Newport and Spink, acrobats and dancers, have a barber shop set, with the barber and the customer doing some knockabout work with a razor design, preparatory to the Razor Jim act, the hair cut and shave, with the big bucket and then the big razor and the seltzer bottle washup. Then a comedy song and an acrobatic dance for a finish. The work is good, but the comedy talk is weak and the action out of sequence.

Allen and Lowe, a comedy couple, neat and natty, sing "On a Winter Night With You," with a dance. Miss Lowe sings "What a Wonderful Mother You'd Be" with fair success. The young man returned for "Hello Boys, I'm Back Again," which went well, although the words did not define with his schoolboy make-up. "Pretty Please" was well done as a duet, Miss Lowe changing to a pert, flirtatious fetching gown, and their melange of various styles of dances earned them several bows.

Layton and Kennedy showed a big time act in blackface, with a funny dancing entrance, and some high-toned talk and action on the piano for the party of the first part. Layton has some funny shivery movements. The conversation on a new version of the "Sixteen Shirt," and ended in an appeal to the jury out front. Layton had another setto with dance movements that pleased, and together with Kennedy exited after a finger snapping bit that caused them to be brought back several times.

Billy Inman and Chas. Nichols had the Inman and Wakefield act of the dope and the old cap-tein. Mr. Nichols proved himself as clever an actor in the dream talk and the straight at the finish.

The Ward Sisters showed a novelty turn. One of the girls announces the other—in a talk—as Georgia Magnet act, being able to change her weight at will. As an attempt at the finish of her sister down into the stage, and several men hitted her neatly at first, and then failed to budge her. (Even Lew Watson failed). She was then taken back to the stage and the exhibition was continued along the same lines, with several comedy incidents. Then a clever toe dance by the doll and an acrobatic dance by the two gave good results.

Coakley, Heavey and Donlevy came down the aisle to the stage, making themselves familiar with their audience *en route*. They used an ordinary drop for their minstrel diversion, which included "Way Down Georgia," "Dear Old Moonlight," with Coakley's dance; "Linger Longer Lou" and "Jungle Band."

McConnell and Simpson, in their sketch with the actor, wife and his brother, had the house scoring quick with appreciation of their constant bickerings, leading up to the rehearsal of the sketch which they were to put on for their first engagement in three months. The sketch went on without a scrap, but afterwards everybody was dissatisfied, and the act broke up in a row. The lady was particularly entertaining with her funny lines and falls.

Kirk and Fogarty were welcomed back, Mr. Fogarty appearing as the stage hand and later in evening clothes. Miss Kirk wore decollete gowns and sang "Daughter of Mother Machree" in good style.

The Aeroplane Girls, three of them, and all pretty, two in pink and one in white, undressed in the air and during the revolutions of the apparatus built like a "Tanbe," perform clever tricks in hand, foot and teeth holds for a whirlwind finish, with the apparatus brightly illuminated. *Mill.*

Irving Place (Rudolf Christians, mgr.)—"Das Wirtshaus zur Stadt Petrograd" ("City of Petrograd Tavern," the latest production at this house, is a three act "popular" play with song by Max Simon, a German newspaper man, of New York. The only merit of the offering is its strong appeal to the German patriotism, the plot lacking all the essentials for a real success. All of the principal parts played by Christian Rub, Grete Meyer, Arnold Korff (the latter making the best of the highly incredible figure of a middle-aged beau, Russian General), Annie Rub-Foerster, Hans Unterkircher and Paul Schindler were played exceedingly well, while Margarete Christians, in the part of Anna, apparently did not know what to do with it. The stage management by Herr Christians was excellent. The smaller parts were well taken care of. *Bervilna.*

Standard—"The New Henrietta" is here this week, with Wm. H. Crane, Thos. W. Ross, Maclyn Arbuckle, Amelia Bingham and Edith Taliaferro in the cast.

Keith's Bronx (Robert Jennette, mgr.)—The stock company offers "Seven Keys to Baldpate" this week.

NEW VAUDEVILLE ACTS

Albert Whelan.

23 MIN. FULL STAGE.

Colonial.— For his reappearance in American vaudeville, England's funniest music hall comedian has a number of songs that will doubtless find favor.

Strolling on in evening apparel, whistling, he removes his overcoat and hat, leans gracefully against a piano and announces his first song, "Oh, Girls You Would Hang Around," a number which has a pleasing syncopated melody but is shy on good lyric. Following this he announces and sings an English Johnnie number, entitled "Silly Ass," that is funny. Still using the announcement, he sings "I'm a Member of a Famous Band," whistling the second chorus. He then proceeds to tell a few jogs, and relates a story while reading from a newspaper.

The interpolation of a few bars from the different instruments in the orchestra during the burlesque news story carries the turn over to a splendid finish. One of the McNaughtons used a similar "bit" in the "Spring Maid." He employs the whistle again, dons gloves, coat and hat, and exits. *Fret.*

Drawee, Hambo and Frisco (Comedy Juggling).

20 MINUTES.

51st Street.—Gus Drawee has arranged a novel juggling entertainment which he calls "Hotel Hottentot." A rich setting of an African jungle shows a tent located in the center. An African, at the sound of a shot tumbles into the tent. Drawee appears as a hunter, with his dog Frisco, a beautiful collie, who assists in bringing about juggling materials, etc., and who also amuses by chasing the African. Drawee juggles three straws and a glass of lemonade, tables, cheirs, cigar boxes, balls, umbrolles, etc., and the colored assistant, who constantly changes hats, is by no means a poor juggler himself, and his antics cause laughter, especially shooting at objects by means of the moving picture powder puff. Drawee also juggles with a three-ring hoop, boomerang with rare skill, and his assistant does a return act with his big hat. An avalanche of all sorts of hats finishes the act. *Mill.*

Cliquot.

11 MIN., IN ONE.

Fifth Ave. (Feb. 28).—A violin act, young man made up as clown as "Pagliacci," enters playing "The Prologue," which was well rendered. Second selection was "Glow Worm," with syncopation, during chorus; was well done and showed him to be an artist. His third number, "Home, Sweet Sire. This act will fit on any bill in an early spot. *Sam.*

Yon Yeva and Mooey Yuen.

12 MIN. IN ONE AND FULL STAGE.

Colonial.—Opening in "one," a Chinese girl and boy attired in native costume sing a few American songs then go into full stage, where they execute a waltz, fox trot and cakewalk, in order named.

Both sing fairly well and dance acceptably. Nothing out of the ordinary, save that they are Chinese. *Fret.*

Charles E. Evans.

24 MIN. FULL STAGE.

Colonial.—Mr. Evans (Richard Newed) returns home and proceeds to dress for dinner. His wife (Helena Phillips) is ambitous to wear her diamonds for the occasion and make a hit with the company. While dressing, husband loses collar button, wife asks him to open safe that she may have diamonds. He forgets combination, they quarrel, talk of divorce, are about to split. Burglar concealed in closet opens safe. Husband tips him, bids him begone, wife mistekes burglar for plumber. They become reconciled.

Plotless and containing no problem the sketch is one laugh after the other, due to the naturally funny situations and the splendid characterization given the parts. The lost collar button will be a source of perplexity to mankind as long as buttons are in vogue, and a tribute to Charles Evans and his capable support is that they can produce hilarious mirth with a time worn theme. *Fret.*

"The River of Lost Souls" (Chinese Drama).

24 MIN. FULL STAGE. SPECIAL SET.

Palace.—"The River of Lost Souls" is a Chinese tragedy, exceptionally well written by John L. Golden, the author of "The Candy Shop," "Hip-Hop-Hooray" and numerous other successful stage entertainments. Mr. Golden, in addition to erecting the theme excellently, introduced a novel and unexpected climax immediately before the finish.

The drama tells the story of a mandarin of the ultra wicked and polished type, who is in love with his demure little cousin. To win her he endeavors to murder the girl's sweetheart and carefully concocts a most diabolical, although extremely ingenious, scheme to put the youth out of the way. How virtue triumphs and the soul of the bad Chinamen is himself made a victim of that polite villain's machinations is cleverly related by Mr. Golden through the medium of a mystic plot, which is carefully worked and brought to a logical and natural conclusion.

The playlet is produced in a way that would do credit to Mr. Belasco or Granville Barker, and the acting is beyond reproach.

Harold Hartsell offers a carefully studied portrayal of the wicked Chinese, while Guy Milham fulfills every requirement as the romantic young lover.

Felice Morris is the maiden. She evidences marked ability in a difficult role.

"The River of Lost Souls" is "different." It should enjoy all the tokens of success that vaudeville has to offer. *Hes.*

Lida McMillan and Company.

17 MIN. (FULL STAGE.)

Fifth Ave. (Feb. 28).—"A Business Woman" is the title of the sketch presented by Miss McMillan, assisted by man and woman. Action takes place in apartment in New York, two girls living together who work in same department store. Miss McMillan, a corset buyer, and friend and guardian to a young girl of tender years, who is being led astray by bright lights, plays the part well. The man who played the husband could be more effective. The girl was well played. The act dragged in spots. As soon as bolstered up the act could play on any bill. *Sam.*

Elsmere (Edward Onstein, mgr.)—The stock company has proved a success so far, and indications point towards it continuing until Summer. For this week they offer "Bought and Paid For."

Hurtig & Seamon's (Louis Hurtig, mgr.)—Liberty Girls this week.

Bronx Opera House (J. Rosenthal, mgr.)—This week, Jeff De Angelis, in "Some Baby."

Miner's Bronx (E. C. Miner, mgr.)—Sam Howe's Kissing Girls this week.

GERTRUDE MCBE, late with the Holty Toity Girls, joined the Singer Glass Musical Comedy Co. at McAlester, Okla.

CAPT. WILLIAM R. BOND JR., known professionally as Rob. I. Bond, will return to New York shortly, after an absence from Broadway since 1911. He has been with the Alcazar stock, in 'Frisco, and did some movie work on the Coast.

ON SATURDAY evening, March 4, at the Washington Irving High School, the Children's Educational Theatre will present "The Magic Robe," an adaptation of Ludwig Fulda's "Der Talisman." The English version is by Louis N. Parker.

MELODY LANE

BY JACK EDWARDS.

"MUSHROOM GROWTH" IS GOOD OMEN.

ESTABLISHMENT OF MANY NEW MUSIC PUBLISHING CONCERNS IN CHICAGO HINTS AT RETURN OF PROSPERITY.

(*Special to* THE CLIPPER.)

CHICAGO, Feb. 29.

Every day somebody is starting a popular music publishing company in Chicago. Some of the names of the new concerns are listed in the telephone directory, and some aren't—some of the new firms stay in the business and some don't—but this is neither here nor there. The big point is that many people see a market for popular music in Chicago, a condition which has not existed since before the "music panic" of 1913.

In the good old days of 1911—and more especially in previous years, say 1909, the Randolph building (then the Oneonta) and the Grand Opera House were stamping grounds for "mushroom" concerns, which sprang up over night, "only to die before morning." Of the many concerns that started then, including the Thompson Music Company, Bob White, Betts & Dinner, Chase & Scott, etc., none is now in existence, though Bob White recently took another short plunge under Milton Weil's banner.

Then, as now, the old line publishers welcomed the competition. They knew and know how hard it is for a new firm to get its output with the syndicates, but the conflict in the professional departments only served to strengthen the standing of the established concerns, as they had regulated their output in accordance with well weighed principles and were selling their songs at a merry pace, while the newcomers were trying to popularize their output, in most instances, in vain.

But the last few seasons saw all rules broken, and the very foundation of the business was threatened. Such moves as the "Board of Trade" open admission on the part of publishers that the business was "running away with them," made outsiders believe that perhaps there was a chance for the uninitiated to find a profitable field of investment in the publishing game. This accounts for some of the new firms.

But recently one of the old line houses (Feist) has accomplished things never before dreamed of in popular music annals. Literary sections of daily papers contained psychological discourses on popular songs. Every time anything appears in daily papers relating to the music publishing world Barnum's well known saying comes into play, for some unheard of genius induces somebody to put him into the music publishing business. This may account for others of the new firms.

Then there are people who have been connected with established firms and have decided to start out for themselves for one reason or another.

But the great influx of newcomers in Chicago (at least a half dozen within six months) hints at a return of the prosperity which prevailed when the newcomers last saw fit to embark in the business *en masse*.

The rigorous rules of the syndicates regarding popularization standards have made it very difficult for newcomers, inasmuch as, even when they do fairly well in their professional departments, competition is so keen that the work of old-line firms may make their efforts fade away into insignificance.

However, old timers are always glad to see "new faces," not only because their firms rest on solid foundations, but also because, even if the new firms develop hits, the presence of such hits stimulates the sale of other numbers. The new publishing concern that succeeds in the face of all difficulties deserves no end of credit.

"ARE YOU FROM DIXIE?" IN HIGH FAVOR.

That altogether breezy and novel song, "Are You from Dixie?" published by M. Witmark & Sons, is in favor these days. Some of the greatest acts in vaudeville are now using it. Without exception they report it as one sure winner. The public is going after it with equal avidity, so it's a genuine hit in more than name. Sophie Tucker tried it out for the first time last week and reports the greatest success with it. Others who are featuring it prominently with the same excellent results include such well known companies and acts as the Al. G. Field's Greater Minstrels, the Honey Boy Minstrels, Will Ward and his Matinee Girls, Primrose Four, Primrose Minstrels, Sullivan and Mason, Howard & Fields' Minstrels, "Holiday in Dixieland," Old Homestead Double Quartette, Junior Follies, "Echoes from Songland," Sullivan and Mason, Howard & Fields' Minstrels, Al. Rover and Sister, and many others.

EARL CARROLL KEEPS MATTHEWS BUSY.

Al. Matthews is fast becoming used to sleeping on a piano. In Earl Carroll's apartment or bungalow on the Pacific, where he is turning out the songs for Oliver Morosco's new show, "Canary Cottage," things are becoming so strenuous that Matthews just grabs himself a pillow and snoozes upon the top of the baby grand! The new show opens at the Mason Opera House in a few weeks, and Earl is averaging two songs a day, both words and music. This will be Earl Carroll's third complete show, and he now takes his place among the foremost writers of musical comedy in America!

NEW YORK'S FEATURE SONGS.

"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN CO.)
"There's a Lane Without a Turning on the Way to Home, Sweet Home" (H'WAY MUSIC CO.)
"M-O-T-H-E-R, a Word That Means the World to Me" (LEO. FEIST, INC.)
"When It's Orange Blossom Time in Dixieland" (JOE MORRIS.)
"My Sweet Adair" (Jos. W. STERN & CO.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"I Love You" (Jos. W. STERN & CO.)
"A Little Bit of Heaven" (M. WITMARK & SONS.)
"Ragging the Scale" (BROADWAY MUSIC CO.)
"The Lights of My Home Town" (CHAS. K. HARRIS)
"She's Good Enough To Be Your Baby's Mother and She's Good Enough to Vote with You" (J. H. REMICK & CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"There's a Broken Heart for Every Light on Broadway" (LEO. FEIST, INC.)
"Nathan" (JAMES KENDIS CO.)
"Close To My Heart" (HARRY VON TILZER)

FIRST TO SING ACROSS THE CONTINENT.

At the Board of Education banquet, Saturday evening, Feb. 26, Hotel Plaza, Wm. T. Kingsbury, vice president of American Telephone and Telegraph, arranged a telephone demonstration, calling all large cities from New York to 'Frisco. All the guests had "watch case" receivers at their plates and listened to all the conversations. After hearing an Alma Gluck record (played in 'Frisco), James McEnerney, with Rubey Cowan at the piano, sang "She's Your Girl and My Girl" through the phone. Mr. Kingsbury claims that Mr. McEnerney is the first one to sing "across the Continent."

THE WOLFE IDEA IT OFF.

The greatest trouble that Wolfe Gilbert, the professional manager of Jos. W. Stern & Co., is having these days is to get acts to take off "My Sweet Adair" for his newer song, "I Love You, That's One Thing I Know." It seems that "My Sweet Adair" is such a hit for Frederick V. Bowers, Marion Weeks, Levan and Rose, Schooler and Dickinson, the Volunteers, Gladstone and Talmadge, Spiegel and Dunn, Watkins and Williams, Great Arthur, Tilford, Gilbert Losee, Olympic Trio, Temple Quartette, etc., etc., etc., that these acts refuse to take it off. So Wolfe should worry. "Adair" is a real big hit, and there's nothing so big that it can't be bigger.

VAUDEVILLE "PREPAREDNESS" AND WITMARK MATERIAL.

Vaudeville performers have a campaign of preparedness all their own in these strenuous times of healthy competition, and are fully alive to the importance of having the right material, and plenty of it in order to ensure success. Nowhere are they finding more satisfactory musical ammunition than from the big calibre song hits issued by M. Witmark & Sons. Wherever they are launched they produce explosions of applause, and the generality of their use may be gauged from a perusal of the following list of performers who are using them to good account. This list merely covers the more important houses in Greater New York and the city of Philadelphia: Chung Wha Comedy Four, Colonial; Beatrice Morrell Sextette, Alhambra; Black and White Revue, Seventh Avenue; Great Arthur company, and Roy De Pearl, American; Frank Morrell, American; Four Harmonists, Lincoln; Holden and Herron, National; Newsboy Sextette, Orpheum; Largay and Snee, Delancey; Ronair, Ward and Farren, 81st Avenue; Billy Smith and Tilly Sisters, Plaza; Stanley and Gold, Proctor's One Hundred and Twenty-fifth Street; Symphonic Four, Prospect; Grey and Elmer, Grand Opera House; Bancroft and Broske, and Lloyd and Britt, Bushwick; Josie Heather, and Old Homestead Eight, Orpheum; Marrin Van Bergen, Halsey; while in no less than eight important theatres in Philadelphia, Witmark songs are to the fore. The acts using them include: Robinson and McSheyne, Grand; Pierce and Maizee, Keystone; Moose Minstrels, Allegheny; Kirk and Fogarty, and "Echos from Songland," Broadway; Ida Schnee, Nixon; Parillo and Frabito, William Penn; Duffy and Montague, Cross-Keys; and Edie Cassady and Frank Morello at the famous home of Dumont's Minstrels. The songs most favored by all these acts are: "She's the Daughter of Mother Machree," "Good-bye, Good Luck, God Bless You," "The Little Grey Mother," "A Little Bit of Heaven," "Are You from Dixie?" "Let Me Call You Sweetheart" and "There's a Long, Long Trail." Look where you will you will find no more remarkable and genuine phalanx of resounding hits than these.

"THOSE GOOD OLD DAYS BACK HOME."

Cyclone No. 2. A whirlwind of action and a maelstrom of fun. It warms the cockles of your heart and brings back all those endearing charms of youth—home folks, familiar scenes, the love for the place where you were born, etc., etc. "Those Good Old Days Back Home" just puts a ticket for "back home" in your hatband, and your happiness is supreme. By McCarthy and Monaco. Sophie Tucker says: "It's a joy-ride of fun."

"I LOVE YOU, THAT'S ONE THING I KNOW."

A DISTINCTIVE SONG.

It goes without saying that originality and distinctiveness stand out no matter how overcrowded the market is, in no matter what line. In these days of "Mother" songs (with all due respect to them, for, after all, it's a universal sentiment), it's a question of the survival of the fittest. But not so with a song like "I Love You, That's One Thing I Know." Its unique style, punchy lyric and melody stamp it as distinctive, so that when an act sings it on a bill where assembly a dozen songs are rendered, it is bound to impress the hearers more than the others. Just the same with the trade, at the demonstrations in the music stores, it stands out. Wolfe Gilbert, who everybody admits is a student of the popular song field, realizes that there is evolution in songs as in everything else. He noted that we have not had a song of the type of "He's My Pal," and "That's How I Love You, Mame," in many years. So he immediately consulted with his capable collaborator, Anatol Friedland, and hence, "I Love You, That's One Thing I Know."

CARROLL'S NEW IRISH SONG.

The papers in Los Angeles have christened Earl Carroll the "Syncopated Harp!" Earl is Irish, so the title is very *apropos*. To show his appreciation for the title, Earl has written a new song for "Canary Cottage," called "That Syncopated Harp." It is another new idea in Irish rag songs!

MORRIS 'FRISCO OFFICE.

Morris' 'Frisco office is a busy place these days, according to Al. Browne, songomaniac, local manager, who has devised a new billing for himself, and now his card reads, "Known from C. to C." The new Morris number, "Orange Blossom Time," continues to be one of the biggest hits of the Coast," and the sales speak for themselves. The latest song, "Quaker Down in Quaker Town," looks as though it would give Philadelphia a big boost, as it is catching on, though it is only a week old, but Al. tells me that he has placed it with several of the good acts in the West, among them, Barton and Wilson, and it is being put on in three of the big revues at the local cafes. Ted Kramer and Art Smith are using "Orange Blossom Time" and "Ragtime Ball," and at the Orpheum Theatre this week, Rosalie Cormack is singing "Orange" and "Rag Ball" (which is one of his own numbers) in the Gertrude Hoffmann Revue. This week the traveling representative of the firm, Bill Jacobs, is in town, and is making things hum, with the result that the stores here look like a Morris catalog. February has been a big month for Morris songs, and the work that is being done on the whole list of songs will place them among the leaders. Harry Fox, one of the local favorites, is using "Orauge," with the special film that was made for it, and is cleaning up with it, having played Stockton last week, and going over the whole time here. Al. writes me that he sends condolences to Miss Coyle, formerly of the Abrams firm, and says he wishes he could find a position for her, as easily as she used to find them for him.

BALL'S TWO NEW HUMMERS.

The way the singers are going after Ernest R. Ball's two new world beaters beats the world. "My Wonderful Love For Thee," with its agreeably diversified musical treatment and its smoothflowing, Ball-bearing 12-8 refrain, and "Good-Bye, Good Luck, God Bless You," a splendid example of a tuneful waltz ballad, have recently been added to their repertoires by, among others, Claire Rochester, Grace Van Studdiford, Grace Fischer, Rev. Gorman, Jack Richards, Bison City Four, Honey Boy Minstrels, Primrose Four, Primrose Minstrels, Mlle. Lady Sen Mei, Lloyd and Britt, and Ching Wha Comedy Four. The excellent lyrics of both these songs are by Keirn Brennan.

"THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY."

A "erelone hit" is just the way we want it to stand on record. It starts on high-gear and never stops going. It's a ballad from an entirely new angle. It throws back the curtain on Broadway—you see behind the lights and the madding crowds—you see the tears and shadows which most songs forget to mention. By Howard Johnson and Fred Fischer.

Emma Carus just worships it. It's only in a blue moon that both sides of the footlights show such real attachment for a new song. It means it's a "go," and you must get it.

THE HOUSE OF IRISH SONG HITS.

This title surely fits the house of M. Witmark & Sons, for where on earth, or anywhere else, except in our catalogue, can you find such a wonderful collection of Irish song hits? This is the question asked by the firm of M. Witmark & Sons, and the answer is easy. Nowhere. Certainly no music publishing concern has ever piled up such a record of Irish song successes, and still they come. In the van of them all is "A Little Bit of Heaven," though it's hard not to put three in a row as the biggest hits of their kind the country has ever seen, the other two, of course, being "Mother Machree" and "Where the River Shannon Flows." The last mentioned is as popular to-day as ever it was, which just shows the longevity enjoyed by songs of this type and calibre. Just to add to the list and to support the answer given to the question asked in the opening of this paragraph, let's mention, for example, a few more, and remember this doesn't exhaust the list of Witmark Irish songs by any manner of means: "She's the Daughter of Mother Machree," "Too-Ra-Loo-Ra-Loo-Ral, That's An Irish Lullaby," "My Wild Irish Rose," "When Irish Eyes Are Smiling," "Irish Eyes of Love," "Come Back to Erin, Mona Darling," "When It's Springtime in Killarney," "Sweet Eileen Asthore," "Never Let Yourself Forget That You Are Irish, Too," "McCarty" and "Peaceful Rafferty." Everywhere you go you hear these hits, for there's no getting away from them.

GRAND OPERA HOUSE STOCK PLAYERS.

(Brooklyn, N. Y.)

The audiences here remind one of a large house party. It seems that the patrons all know one another, and they receive the actors in about the same manner and with the same showing of courtesy as would be bestowed upon a visitor to their own homes who had been asked to entertain.

Needless to say this interest tends to bring out the best efforts of the company at each performance, which in turn probably accounts for the capacity business being done at both matinee and night performances. At present the house has a subscription list claimed to be the largest in or around the city, and promises a long engagement for this company.

"The Three of Hearts" proved an admirable vehicle during the holiday week, and the audience seconded the manager's good taste.

Dudley Ayres, as Harry Hamilton, the millionaire idler interested in prison reform, gave a fine performance. The role affords ample opportunities, and he overlooked none of them. Though handicapped by a slight hoarseness, his work was so capably handled that few noticed the drawback.

Enid May Jackson, as Grace Maythorne, made a splendid showing and thoroughly satisfied throughout.

Edward L. Fitzgerald was added to the company, and his performance as Williams, a reformed convict, was excellent. He has found a permanent berth with the company and, judging from his showing, should prove a real asset.

As a "rube" chief of police, Charles Schofield crowded more humor in his short stay on the stage than one would expect the role contained. His make-up and twang kept the audience laughing. He is one of the best in "rube" comedy roles.

M. J. Briggs, as the thieving son of Mrs. Comstock, proved himself capable. An extremely difficult role, requiring care to avoid its being overplayed, taxed his ability severely.

Florence Roberts, as the matronly society woman, and Clara Mackin, as Mrs. Hamilton Brown, the sister of Harry, impressed very favorably.

William Elliott, as Haggerty, the detective, played a heavy part nicely, while William Evarts, as Nippy, the Japanese valet, proved himself a master in the art of make-up and chirpeedy acts.

Horace Taylor, Norman Wendell, J. F. Kirk, Isadore Martin and Arden Page rounded off a well balanced cast. *Once Over.*

E. J. MURPHY PLAYERS.

The Eugene J. Murphy Players, at the Grand, Augusta, Ga., presented "Under Cover" during the week of Feb. 21, with the following cast: James Duncan, Charles Anthony Hughes; Harry Gibbs, George Russell; Peter, H. F. Murphy; Daniel Taylor, Fred Strong; Sarah Peabody, Nettie Johnston; Ethel Cartwright, Nellie Kennedy; Amy Cartwright, Pearl Gattis; Michael Harrington, Claude A. Lewis; Lambarn, Edwin Powell; Nora Enteidge, Bettv Sa Velle; Alice Harrington, Anita Rowell; Monty Vaughn, Royal C. Stout; Steven Denby, Eugene J. Murphy.

SAN DIEGO'S NEW STOCK.

Mrs. Geo. Trowbridge Hackley has taken a lease on the Empress Theatre, in San Diego, Cal., and reopened it Feb 21 with a new stock company, which she calls the San Diego Permanent Players. The opening bill, "The Yellow Ticket," is followed by "Baby Mine."

The company comprises Louise Southern, leads; Raymond Whitaker, John Sherman, Eva Lewis, L. C. Foot, Nanon Welch, Ralph Bell, Carl Von Schiller, E. H. Fitzgibbon and O. L. Jeaneon.

NEW STOCK MEMBERS.

Edith Lyle and Frederick Meade have joined the Knickerbocker Stock Co., in Philadelphia, to play leads.

E. GARFIELD KAST is with the Academy Players at Haverhill, Mass.

W. F. BARRY is the manager of the Arvine Players, and of the American Theatre, Philadelphia.

"THE OUTSIDER," Julia Heme's new play, is the bill this week, presented by a stock company headed by Miss Herne, at New Britain, Conn.

FRANK L. MADDOCKS and LAURA MAE PARK are now in their twentieth week with the Oliver Eckhardt Players, Saskatoon, Sask., Can. The company is playing to good business.

"DOWN BOSTON WAY."

A new drama, "Down Boston Way," written by Charles Carver, leading man of the Fall Stock Company, at New Haven, Conn., was presented by that company for the first time on any stage Feb. 22, and was well received.

Mr. Carver played the role of a church rector in excellent manner, supported strongly by Irene Sommerly, Orpha Alba, Frances Williams, Bella Cairns, Ethel Wright, John H. Dilson and William Bouney.

The play was finely staged and produced by Paul Carenevre, director of the company.

TERRE HAUTE STOCK CO.

The McWatters-Webb-Melvin Stock Co. is now in its third week at the Grand, Terre Haute, Ind., doing a nice business.

It is the first stock company appearing at the Grand since opening eighteen years ago to make the engagement a paying proposition.

The company is an excellent one, including the following people: W. O. McWatters, L. P. Webb, Mae Melvin, Lester Howard, Eleanor Pochelu, Bennett Flun, Thos. Krueger, Victor Fletcher, Sam C. Miller, Edith Gray and Edith Bowers.

Margaret Eberts, a Terre Haute girl, who has made good in amateur and moving picture productions, joined the company Feb. 20.

The engagement here is for an indefinite period, and if business continues good may run into the Summer months.

PLUMLEE STOCK CO.

The Billy Plumlee Stock Co. of fifteen people played Heron, Ill., last week to good business, the S. R. O. sign being in evidence, this making the fourth season through this territory.

Preparations are under way for the coming Summer season. Mr. Plumlee, known as "Billy" to his patrons, will be welcomed back under the big tented theatre. Thirty-five artists will be under his management, which will include a fifteen piece band, full orchestra and the Plumlee Megaphone Quartette. High class plays and special scenery will be one of the features.

TRUMBULL PLAYERS.

Lawrence R. Trumbull Players, headed by Isabel Gould, now in their fourth year without closing, is having a remarkable season not playing to a losing week since the regular season opened in August, and not a change in the company in over two years.

Mr. Trumbull will enlarge the company next season, starting in August, playing nothing but the big repertoire time, with all royalty plays. The company does not close this Summer, all arrangements having been made for the company next season.

EDNA MAY SPOONER AT BRIDGEPORT.

Edna May Spooner and her sister, Cecil, are heading a stock company playing at the Lyric Theatre, Bridgeport, Conn.

Included in the cast are: Clyde Armstrong, Philip Leigh, Reta Villers, Russell Bingham, Mrs. Hal Mordant, Frederic Clayton, Edward Davidson, J. L. Ungerer, Beubiah Monroe, Pell Trenton, Daniel Vinton, Robert Lawrence, George Kelley, Robert Crawford and others.

To date "Madame X" and "The Girl in the Taxi" have been presented. The company takes the place of the Eleanor Cleveland Stock Co.

STOCK IN TORONTO.

Edward H Robius, now playing in "Erstwhile Susan," has secured the stock rights for several New York successes, and will present the Robins Players in Summer stock from May 15 to Sept. 30, at the Royal Alexandra, Toronto, Can.

THOMAS MULGREW, of the Palace Players, Manchester, N. H., was called to his home, in Providence, R. I., by the death of his wife's mother, recently. Hardy Meakin played his role in "A Pair of Sixes" during his absence.

GARIA MRAVLAG, daughter of the Mayor of Elizabeth, N. J., is appearing with the Brownell-Stork Stock Co., in "A Pair of Sixes," in Newark, N. J., week of Feb. 28.

GENE LEWIS has installed in the Hippodrome, St. Louis, a permanent stock company playing a revival of the melodrama. He will play the juvenile leads, Francis Sayles is engaged for character leads and will direct, and Olga Worth will be leading woman.

BURLESQUE

BY MILL.

THE BON TONS.

RATING.

Book	Costumes	Scenery	Comedy
100	100	100	100
Chorus	**Olio**	**Principals**	**Numbers**
100	100	100	100

"Copper at 64" is the skit which enables Bert Baker to put over a lot of eight cylinder lying in order to cover up his mix-up with a lively soubrette and to explain away a disastrous financial transaction and to avoid a gunman in search of his blood.

A statue of Washington graced the stage for Washington's Birthday week, and Bert made a big hit when, after he had relieved himself of a lot of lies, he took off his hat to the immortal George and said: "I don't see how you did it."

The action is fast and furious.

Babe La Tour kept up the rapid pace by her usual quick action, and her numbers were all rendered in the same vein.

Leo Hoyt, as the German comedian, who is the "Fixit" in the mix-up, has a style of his own in dialect and make-up, and it was accepted.

Michael Feeley, Sam Hyams, Rose Ford, Mike Foster and Ed. Simmons did good work.

Lucille Manion, fully recovered, is a good prima donna as Mrs. Buttercup, and she was fully up to her evasive spouse's many tricks. She also sang several songs very agreeably.

The chorus included: Irene Nolan, Irene Gardner, Bertha Knox, Kittie Parke, May Pullman, Marie Sheldon, Helen Gray, Martha Martin, Elsie Werner, Mayme Blair, Marie Ray, Mae Nelson, Ada Hall, Emma Hallam, Mabel Cooney, Mae Manly, Edyth Parker and Dorothy Fox.

The Buttercups go slumming in the Bowery, and are entertained at the "Sink" by Micky Feeley and Mabel McCloud with their acrobatic manœuvres, incinding Feeley's sensational neck falls, which stopped the show, causing numerous encores. Then Hyams and Irene Nolan showed a characteristic Apache dance. The firing of the bums and other diversions kept things lively right up to the quick change to the "lobster palace," with all the girls in evening dress.

The numbers included: "My Darkey Serenade," "Yankee Doodle Rag," "I Want to Dance," "Highland Mary," "The End of the War in Ragtime," "Mississippi," "Same Sweet Girl," by Miss Manion, and "Midnight Cakewalk Ball," by Miss La Tour and her various hats.

The olio had Ford and Foster in vocal selections, including "Lonesome Melody;" "My Hero" and a duet of the "Lucia" Sextette.

Bert Baker, the typical tad, in his corduroy outfit, told some "don't you remember, boys" recollections with his usual success, and sang "If I Had a Voice Like Scanlon" and the yodle song for a good getaway.

The whole troupe goes to Japan for the second act, and Bert has to act out as an aunt, and a funny one at that. The outfit he puts on is fairly convincing, and his efforts to uphold his dignity caused plenty of laughter. Leo Hoyt comes on in loose trousers, and his "don't chuck in the pants" set-to with Hyams was a big laugh.

"Japanese Honeymoon," sung by Miss Manion, was a good opener for the act; "All Aboard for Loveland" was well sung by Miss Ford; "I Love You Because You're Irish" was another good one for Miss Manion.

The Suffragette Band, with Aunt Charlie Baker as the leader, included: Feeley, Foster, Martin, Werner, Hyams, Hoyt, and the thinnest girl, Emma Hallam, and it went over as usual.

Bert Baker and George Totten Smith are responsible for the book; music by Leo Edwards, and Jack Mason and Dan Dody are credited with staging the numbers.

Ira C. Miller is manager; Dave Guran, business manager; Alex. Hyde, musical director. *MIH.*

AL. HILLIARD has joined the Majestics in place of H. C. Grant.

ELMER TENLEY mourns the death of his mother.

LILLIE WEST has joined the City Sports.

BACK ON THE JOB.

Sam W. Mitnick is back on THE CLIPPER, getting news and items of interest for burlesquers. He has a number of friends among those in front and back of the house, and is a live wire. Watch for him.

CLAIM THEY HAVE MORE HOUSES.

The Independent Circuit have secured four more weeks, Columbia, Indianapolis; People's, Cincinnati, and a house in Brooklyn. The rumor has the Crescent, near the Casino, also in Scranton, Pa.

VICTORIA CLOSED TWO DAYS.

With reference to the statement which appeared in last week's issue relative to the closing of the Victoria, Pittsburgh, we are advised that the theatre was not closed for a week as stated, but just for two days. This was occasioned by the fact that through oversight the theatre license was not renewed until six days after due, and when request was made same was issued promptly on Monday, Feb. 7, but the theatre was not allowed to open until same had received the approval of the board in charge. The theatre opened to the usual capacity business on Wednesday afternoon, and has continued to draw well since.

CHARLES E. TAYLOR MARRIED.

Charles E. Taylor, manager of the Darlings of Paris, was married Feb. 21 at the Hotel Edward, Kansas City, Mo., to Josephine Manhaney, known in his company as Josie Dennis, by Justice of the Peace C. J. Welch.

Mr. Taylor has bought a half interest in a twenty car show, which will open at Kansas City, April 27.

CHAS. TAYLOR ROBBED.

Chas. E. Taylor, manager of Darlings of Paris Co., was robbed on a Pullman sleeper, Sunday, Feb. 20, while making the journey from Quincy, Ill., to Kansas City. The Darlings of Paris played the one night stands week of Feb. 13. Business was great, and Mr. Taylor got $1,800 for his share on the week.

THE CHERRY BLOSSOMS.

At the Olympic, New York, this week, the Cherry Blossoms include: Virginia Kelcey, Roy Clair, Babe Burnett, Martha Richards, La Belle Helene, Ida Hoag, Martha White, Jas. Hazleton, Chick Cameron and H. MacDonald.

STELLA WILLS may remain in burlesque next season. Husband George Hickman will be one of the Globe Trotters' big three next season, along with Eddie Swartz and Frank Hunter. The title remains unchanged. Binch Cooper will change the Gypsy Maids to the Sight-Seers, and Beauty, Youth and Folly to the Girls of the World.

AMY ALLEN has joined the Tourists.

AL. MARTIN, principal comedian, and Lottie Lee, soubrette, have finished a very successful seven months' engagement at the Victoria, Pittsburgh. This stock burlesque company has held there a whole season successfully.

MUL CLARKE'S friends are pleased to learn that he has left Bellevue Hospital, New York, entirely restored in health, physically and mentally.

JOE EMERSON has been succeeded by H. Kerns with the Smiling Beauties.

EDDIE LONERGAN, flyman at the Olympic, New York, was buried at Calvary Cemetery, Brooklyn, last week.

JAMES MURRAY, for the past eight seasons with the Quaker Medicine Co., has accepted a position from Sam Scribner as principal doorkeeper at the Gayety, Baltimore, Md.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Syracuse and Utica 28-March 4; Gaiety, Montreal, Can., 6-11.
BEHMAN SHOW (Jack Singer, mgr.)—Grand, Hartford, Conn., 28-March 4; Jacques, Waterbury, Conn., 6-11.
BON TONS (Ira Miller, mgr.)—Casino, Brooklyn, 28-March 4; Empire, Newark, 6-11.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Casino, Boston, 28-March 4; Columbia, New York, 6-11.
BOSTONIANS (Frank S. Pierce, mgr.)—Jacques, Waterbury, Conn., 28-March 4; Hurtig & Seamon's, New York, 6-11.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Empire, Brooklyn, 28-March 4; Colonial, Providence, 6-11.
DAVE MARION'S (Bob Travers, mgr.)—Star and Garter, Chicago, 28-March 4; Gaiety, Detroit, 6-11.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Orpheum, Paterson, N. J., 28-March 4; Empire, Hoboken, N. J., 6-11.
GLOBE TROTTERS (M. Saunders, mgr.)—Lay off 28-March 4; Syracuse and Utica 6-11.
GAY NEW YORKERS (Harry Leon, mgr.)—Empire, Newark, 28-March 4; Park, Bridgeport, 6-11.
GYPSY MAIDS (W. V. Jennings, mgr.)—Columbia, New York, 28-March 4; Casino, Brooklyn, 6-11.
GOLDEN CROOKS (Jas. J. Fulton, mgr.)—Park, Bridgeport, March 2-4; Miner's Bronx, New York, 6-11.
GIRL TRUST (Louis Epstein, mgr.)—Gayety, Kansas City, 28-March 4; Gaiety, St. Louis, 6-11.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Casino, Phila., 28-March 4; Palace, Baltimore, 6-11.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Hurtig & Seamon's, N. Y., 28-March 4; Empire, Brooklyn, 6-11.
MAJESTICS (Fred Irwin, mgr.)—Gayety, Washington, 28-March 4; Gaiety, Pittsburgh, 6-11.
MANCHESTER'S (Bob Manchester, mgr.)—Palace, Baltimore, 28-March 4; Gaiety Washington, 6-11.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Detroit, 28-March 4; Gaiety, Toronto, Ont., 6-11.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Lay off 28-March 4; Gaiety, Buffalo, 6-11.
MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Gaiety, Montreal, 28-March 4; Empire, Albany, N. Y., 6-11.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Gayety, St. Louis, 28-March 4; Columbia, Chicago, 6-11.
PUSS PUSS (Al. Lubin, mgr.)—Empire, Albany, N. Y., 28-March 4; Gaiety, Boston, 6-11.
ROSELAND GIRLS (Bob Mills, mgr.)—Gayety, Omaha, 28-March 4; Gaiety, Kansas City, 6-11.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Gayety, Pittsburgh, 28-March 4; Star, Cleveland, 6-11.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Colonial, Providence, 28-March 4; Howard, Boston, 6-11.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Des Moines, Ia., 28-March 2; Gaiety, Omaha, Neb., 6-11.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Colonial, Dayton, O., 28-March 4; Empire, Toledo, O., 6-11.
SPORTING WIDOWS (Bob Simons, mgr.)—Star, Cleveland, 28-March 4; Colonial, Dayton, O., 6-11.
STAR AND GARTER (Ann Cummings, mgr.)—Empire, Hoboken, 28-March 4; Casino, Phila., 6-11.
SMILING BEAUTIES (Ben Harris, mgr.)—Empire, Toledo, O., 28-March 4; Star and Garter Chicago, 6-11.
SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Miner's Bronx, N. Y., 28-March 4; Orpheum, Paterson, N. J., 6-11.
TOURISTS—Gayety, Boston, 28-March 4; Grand, Hartford, Conn., 6-11.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gayety, Buffalo, 28-March 4; lay off 28—Syracuse and Utica 13-18.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Columbia, Chicago, 28-March 4; Berchel, Des Moines, Ia., 6-8.

AMERICAN CIRCUIT.

AMERICAN GIRLS (Louis Gerard, mgr.)—Gayety, Milwaukee, 28-March 4; Gaiety, Minneapolis, 6-11.
AUTO GIRLS (Ted Symonds, mgr.)—Fall River and Worcester 28-March 4; Howard, Boston, 6-11.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Star, Brooklyn, 28-March 4; Yorkville, New York, 6-11.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Binghamton, N. Y., 28-March 1; Amsterdam 2; Schenectady 3, 4; Corinthian, Rochester, N. Y., 6-11.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Buckingham, Louisville, 28-March 4; Olympic, Cincinnati, 6-11.
BIG CRAZE (Joe Lewis, mgr.)—Wilkes-Barre, Pa., March 1-4; Binghamton, N. Y., 6, 7; Amsterdam 8; Schenectady 9-11.
CRACKER JACKS (Walter Greaves, mgr.)—Youngstown, O., 28-March 1; Akron, O., 2-4, Empire, Cleveland, O., 6-11.

CABARET GIRLS (Lewis Livingston, mgr.)—Gaiety, Phila., 28-March 4; Wilkes-Barre, Pa., 6-11.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Olympic, New York, 28-March 4; Academy, Jersey City, N. J., 6-13.
CHARMING WIDOWS (Sam Levy, mgr.)—Howard, Boston, 28-March 4; Gilmore, Springfield, Mass., 6-11.
CITY SPORTS (L. E. Sawyer, mgr.) — Olympic, Cincinnati, 28-March 4; Colonial, Columbus, O., 6-11.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Standard, St. Louis, 28-March 4; Gaiety, Chicago, 6-11.
FROLICS OF 1915 (Frank Lalor, mgr.)—Gayety, Chicago, 28-March 4; Buckingham, Louisville, Ky., 6-11.
FOLLIES OF PLEASURE (Rebo Bernstein, mgr.) —Yorkville, New York, 28-March 4; Gaiety, Phila., 6-11.
FRENCH MODELS (Harry Rose, mgr.)—Springfield, Mass., March 1-4; Garrick, New York, 6-11.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.) —Star, St. Paul, 28-March 4; St. Joseph, Mo., 6-11.
HELLO, PARIS (Wm. Roehm, mgr.)—Empire, Cleveland, 28-March 4; Penn. Circuit 6-11.
HELLO GIRLS (Louis Lesser, mgr.) — Garrick, New York, 28-March 4; Star, Brooklyn, 6-11.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Academy, Jersey City, 28-March 4; Gaiety, Brooklyn, 6-11.
JOYLAND GIRLS (Sim Williams, mgr.)—Englewood, Chicago, 28-March 4; Gaiety, Milwaukee, 6-11.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Penn. Circuit 28-March 4; Gaiety, Baltimore, 6-11.
MILITARY MAIDS (M. Wainstock, mgr.)—Grand, Trenton, March 1-4; Olympic, New York, 6-11.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Gayety, Minneapolis, 28-March 4; Star, St. Paul, Minn., 6-11.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Majestic, Indianapolis, 28-March 4; Englewood, Chicago, 6-11.
PAT WHITE SHOW (Lew Talbot, mgr.) — Colonial, Columbus, O., 28-March 4; Youngstown, O., 6-8; Akron, O., 9-11.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Troc, Phila., 28-March 4; Grand, Trenton, N. J., 6-11.
RECORD BREAKERS (Jack Reid, mgr.) — Columbia, Grand Rapids, Mich., 28-March 4; Majestic, Indianapolis, Ind., 6-11.
REVIEW OF 1916 (Henry P. Dixon, mgr.)—Gayety, Brooklyn, 28-March 4; Van Rivet, Utica, 6-8; Worcester, Mass., 9-11.
SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Star, Toronto, 28-March 4; Savoy, Hamilton, Ont., 6-11.
TEMPTERS (Chas. Baker, mgr.)—Century, Kansas City, 28-March 4; Standard, St. Louis, Mo., 6-11.
TIP TOPS (Joe Hurtig, mgr.)—Gayety, Baltimore, 28-March 4; Trocadero, Phila., 6-11.
TANGO QUEENS (Ed. F. Daly, mgr.)—Corinthian, Rochester, N. Y., 28-March 4; Star, Toronto, Ont., 6-11.
U. S. BEAUTIES (Dan Coggenheimer, mgr.)—St. Joseph, Mo., March 2-4; Star, Kansas City, Mo., 6-11.
WINNERS (Harry K. Gates, mgr.)—Cadillac, Detroit, 28-March 4; Columbia, Grand Rapids, Mich., 6-11.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Savoy, Hamilton, Ont., 28-March 4; Cadillac, Detroit, Mich., 6-11.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Pottsville, Pa.
SATURDAY—Academy, Reading, Pa.

SAM REIDER, advance for Midnight Maidens Burlesque Co., has been transferred to Gus Hill's "Bringing Up Father," with the play of Mr. Harry Yost, who was taken sick and had to give up. Sam has nothing to do with the Inter-State theatrical ball, in Philadelphia.

PAUL CONCHAS is the added attraction at the Gayety, Brooklyn, with the Big Review of 1916.

AMATEURS on Wednesday and Plantation on Friday are the Special Nights at the Yorkville, New York.

SARAH BURKE, of the Monte Carlo Girls, who has been confined to the Mercy Hospital, Springfield, Mass., since the middle of December, has returned to her home in Tyrone, Pa.

JIM OH AL BARTON
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EDWARD J. ADER,
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GYPSY MAIDS.

RATING.

Principals	Book	Chorus	Numbers
100	90	100	100
Comedy	**Costumes**	**Scenery**	
95	95	100	

Featuring Sheriff Will J. Kennedy and Jack Miller, Dutch comedian, this show warmed up considerably in the second part, the first act comedy consisting mainly of the "On the Bench" episode, with Mr. Kennedy as the judge. His peculiar methods of dismissing tallied to their full value, both in word and action, and laughs were not wanting.

Jack Miller has a good style of "Dutch," and his efforts were greatly appreciated as well.

Harry Kelly suffered from a bad cold, making him cut out his usual good singing, although he managed to pull through with his conversation and in the lecturing on the side show, also in his speech as the cockney cop in opposition to the suffragette speech by Kennedy in the last act.

The singing portion of the entertainment was well taken care of by the prima donna, Lyane Cantor, who contributed "Monterey," "Slum," "My Mother's Rosary" and "Don't Bite the Hand That's Feeding You."

The Carnival Four, Witte, Lysch, Smith and Smith, chimed in nicely in the ensembles, and their specialty, including "Dixie Band," a bass solo, "Dear Old U. S. A." and the yodling finish, got them several encores.

Flo Davis was a lively soubrette and useful in putting over several numbers, including "Louisville," "Loading Up the Mandy Lee," and her dancing also showed plenty of pep, especially in the specialty with Harry Evans, who was also there when it came to stepping.

Lottie Blackford was the sheriff's wife, satisfactory in the role, and doing good work in "Salvation Jean," an army number, in which Kennedy and Miller were the reformed subjects, and another likable example wormed in for a good laughing finish.

Kitty Forsythe, a buxom burlesquer, worked nicely in several comedy scenes, notably the one with Miller at gunpoint, where the various zips made her give away nearly her complete wardrobe. She sang "Good Old Daya Back Home," attired in a white military suit.

The chorus included: Clara Horne, Mabel Kelly, Dorothy Maynard, Beatrice Davis, Bessie Earle, Florence Millard, May Miller, Dolly Lane, Vera Smith, Margaret Miller, Georgia Davis, May Stanley, Lottie Rhoden, Eva Evelyn, Edna Cooper, Bernice Bernard, Beulah Hammers, Goldie Brooks and for the opening they loomed up well, eight ponies in red and ten classic show girls.

"Ragtime Dancing Clown," "Along the Mississippi Line" and "If We Can't Be the Same Old Sweethearts" were other catchy numbers, and a series of chorus parodies sung by Jack Miller, in "The Song Surprise" number with the show girls, got several encores.

A "See-Saw" bit by Miller and Kennedy was a good laugh creator; also Kennedy's smoking the big pipe during the suffragette speech, his manipulation of the ever effective "shadow," and the relating of a number of old jokes. Kelly and Miller worked the "easy money" gag with the blackjack, and the blind man bit had several new angles. A ladder scene also made for some surprising evolutions by Miller and Kelley.

The staff: Wm. V. Jennings, manager; Wm. J. Kennedy, stage manager; A. L. Keefe, musical director; Abe Cohen, carpenter; C. E. Marks, properties; Wm. Sadhoff, electrician. *Mill.*

THE BEN WELCH SHOW, at the Columbia, New York, will include Ben Welch, Florence Rother, Pat Kearney, Arthur Gordon, Goff Phillips, Bessie Bartel, Minnie Ena Harrison, Minerva Clark, Leona Earl and Vic Casmore.

THE COLUMBIA AMUSEMENT CO. held a meeting at the New York offices Feb. 29.

GEORGE BOTHNER is directing the wrestling bouts on Thursday nights at the Star, Brooklyn.

HARRY S. LE VAN will close with Clark's Roney Posey Girls" March 11 at the Casino, Boston, and enter vaudeville with his wife.

AT DALY'S, New York, the show is billed as the High Rollers this week.

DOC ADAMS, ahead of the Al. Reeves Show, mourns the death of his mother.

THE CHERRY BLOSSOMS.

At the Olympic this week the show can boast of a splendid chorus that excels for voice and looks.

Roy Clair and Chick Cameron, as the two Mr. Melons, deserve creditable mention for their ability in making the audience enjoy their work without resorting to any suggestiveness. The parodies sung by Roy pleased, and the surest proof that a burlesque audience does like that kind of a show, was shown in the applause they received.

Virginia Keicey displayed some pretty costumes, her leopard outfit being one of the most striking and effective creations recently displayed. She led "The Same Old Sweethearts," "Alexy," and sang a solo in double voice for good returns.

Billy Murray, in his make-up of a "boob kid," garnered many laughs, as did Jas. Haselton in his sheriff and rube bits. The "Pumpkin Man" song was well delivered by James.

La Belle Helene did nicely leading the numbers. "Bom Bom-Bay," "Dancing the Jelly Roll" and "Circus Day in Dixie." Her specialty hit, "The Devil's Bride," was a feature in itself.

Celeste Barker deserves complimenting. Here is an ingenue who is pretty and knows how to wear the costumes that left little room for improvement. She sang "Back Home in Tennessee," "Celebrate the End of the War in Ragtime" and "Men, Men, Men."

The other principals, Chas. Relyea, H. F. McDonald, H. Mortimer and Ida Hoag, gave a good accounting.

The chorus, who play a large part in the success of this show, are: Martha Richards, Martha White, Helen Dexter, Lea La Rue, Loraine La Reach, Marie Edwards, Hazel Clayton, Florence Rowan, Ruth Galner, Regina Markey, Sadie Maxworthy, Jac Gray, Peggy Dushan, Elsie Montermack, Gladys Owens, Mabel Dupre and Reba Rex.

"Close to My Heart," "Fairfax," "I'll Be Back in My Low Back Car," "America" and "Pigeon Walk" complete the repertoire of songs.

Once Over.

ROUTE LIST

Supplemental List—Received Too Late for Classification.

Bragg & Bragg Show—Albion, Me., March 6-11.
Brooks Stock—Palmyra, Wis., 28-March 4.
"Boy Scouts"—Buffalo, N. Y., 28-March 4.
Columbia Stock—Frederick, Md., 28-March 4.
"Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.) (A.G.)—Garrick, Chicago, 6-11.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Columbus, Ga., March 1, Albany 2, Milledgeville 3, Athens 4, Atlanta 6-8, Knoxville, Tenn., 9, Huntsville, Ala., 10, Jackson, Miss., 11.
"Freckles, Co. B. (Darrell H. Lyall, mgr.)—Rockingham, N. C., March 4, Rowland 5, Dillon, S. C., 7, Clio 8, Lamrinburg, N. C., 9, Lumberton 10, Dunn 11.
Haines-Wilbur Stock—Cushman, Mont., March 6-11.
Illington, Margaret (Selwyn Co., mgrs.)—Regina, Ark., March 1, Greenwood, Miss., 2, Jackson 3, Vicksburg 4, New Orleans 5-11.
Kelcey & Shannon Boys, Stock — Torrington, Conn., 28-March 4.
Millette Comedy Co.—Douglas, Ga., 28-March 4.
Murphy's Comedians—Antioch, Cal., March 6-11.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—(A.G.)—Mackenrack, N. J., March 6, Warwick, N. Y., 7, Morristown, N. J., 8, Franklin Furnace 9, Dover 10, Allentown, Pa., 11.
Nutt, Ed C. Comedy Players—Beaumont, Tex., March 6-11.
"Princess Tra-La-La" (Andreas Dippel, mgr.)—Nixon, Pittsburgh, March 6-11.
Shadrick & Talbot Stock—Cobourg, Ont., Can., 28-March 4.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.) —Atlanta, Ga., March 1-4, Albany 6, Dothan 7, Bainbridge 8, Tallahassee, Fla., 9, Gainesville 10, Ocala 11.
Shannon Stock—Hillsboro, O., 28-March 4.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Pasadena, Cal., March 1, Santa Ana 2, San Bernardino 3, Redlands 4, Phenix, Ariz., 6, Tucson 7, Bisbee 8, Douglas 9, El Paso, Tex., 10-12.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.—Elgin, Ill., March 2, Dixon 3, Sterling 3, Ottawa 4, Kankakee 5, Bloomington 6, Springfield 7, 8, Bardstown 9, Louisville 10, Burlington 11.
United Mus. Com. Co.—Keyser, W. Va., March 4.
Wicht Theatre Co. (Corr.) — Manilla, Ia., 28-March 4.
"Within the Law"—Lyceum, Pittsburgh, March 6-11.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) McWatters, Webb, Melvin Stock Co., in "Under Cover," week of Feb. 28. "Maid in America" 29. "Birth of a Nation" March 3-8. Forbes-Roberison 9. Julius Eltinge 12. "Twin Beds" 13. Harry Lauder 16.
Hippodrome (T. W. Barhydt Jr., mgr.)—Bill 28-March 1: El Rey Sisters, Kilkenny Four, Santell and company, Security Girls, For 2-5: Spencer and Williams, Actors of Lidell, Mile. Vadie and company, Inez McCauley and company, and Follis Sisters and Leroy.

GIVE A LITTLE

THE SONG THAT GOES OVER WITH A BANG. IT HAS NO COMPETITOR

C R E D I T

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BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y. CITY. CHICAGO: 145 N. CLARK ST.

BOSTON.

Although there was no change of bill last week, except at the vaudeville and picture houses, the business was of an unusually high standard. A tour of the town theatres revealed a splendid picture of prosperity.

PARKER'S (Fred E. Wright, mgr.)—George MacFarlane opened Feb. 28 in "The Heart o' th' Heather," a comedy of Scottish life, by Glen MacDonough. The supporting company includes: Viola Gillette, Walter Connolly, Colin Campbell, Gilda Leary, Jack McGraw, A. P. Kaye, Barlowe Borland, Madge Corcoran, R. Henry Handon, Jas Cooper, Henry Travers and Eleanor Daniels.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—"Around the Map" began its Boston career 28.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—William Hodge, in "Fixing Sister," now in third week.

ST. WILBUR (Wilbur Theatre Co., mgrs.)—Seventh week "It Pays to Advertise."

SHUBERT (Wilbur-Shubert Co., mgrs.) — "The Passing Show of 1915" is in its third capacity week.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.) —Henry Miller and Ruth Chatterton, in "Daddy Long Legs," entered, 28, upon their sixth week.

CASTLE SQUARE (John Craig, mgr.)—Fourth week of the Harvard prize play, "Between the Lines."

WALDRON (Charles H. Waldron, mgr.)—Week of 29, Ben Welch's Show. Rosey Posey Girls are due March 6.

GAIETY (George R. Batcheller, mgr.)—The Tourists began, 28, a week's stay.

HOWARD (George E. Lothrop Jr. mgr.)—Charming Widows Burlesquers and vaudeville, including: Selbini and Grovini, Mayne and Fern, Vio and Lynn, Daly and Thomas, Frank Garfield, Aerial Nellos and Sam Barber.

KEITH'S (Robert G. Larsen, mgr.)—Bill week of 28: Charles and Fanny Mackelto, Carrie De Mar, Mignon, Fabrizio, Old Homestead Quartette, Grth and Dooley, Martin's Four Roses, Joseph E. Maynard and company, and Billy Fogarty and Ethel Kirk.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 28-March 1: Charles Morrell and company, Quinn and Mitchell, Gilroy, Haynes and Montgomery, Alexander and Scott, Middleton and Spellmeyer, and Reed Brothers. For 2-4: Fentel and Stark, O'Brien and Havel, Ed. Dowling, Yat Nazarro and company, and Barnes and Robinson.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 28-March 1: Ruth Howell and company, Fenton and Green, Walter and Grayce Elliott and company, Harry Breen, and Pauline and Leopards. For 2-4: Reed Brothers, Alexander and Scott, Middleton and Spellmeyer, Donnelly and Dorney, and Charles Morrell and company.

LOEW'S GLOBE (Frank Meagher, mgr.)—Motion pictures and soloists are now the policy of this house, vaudeville acts being withdrawn for the time being.

HOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 28-March 1: Marcus Musical Comedy Co., with Mike Backs, Dynes and Marshall, and Kola. For 2-4: Marcus Musical Comedy Co., Harry Tenney, Wood and Halpin, and George Whitney.

BIJOU (Harry Gustin, mgr.)—Pictures, and Margaret Miller Henry, Alessandro Alberti, and Bijou String Orchestra.

BOSTON (Mr. Issenberg, mgr.)—Bill 28-March 1: Lezey and O'Connor, Empire Jubilee Four, the Marionas, and others. For 2-4: Ford and Hewitt, Camilla and Rose Ponzillo, Elkins, Fay and Elk'ns, and Gnerro and Carmen.

GONDOM'S OLYMPIA (John E. Comerford, mgr.) —Bill week of 28: Gordon Brothers and Walton, the Cromwells, Ned Nestor and Sweethearts, Mr. and Mrs. Fred Huber, Billy Barlow and Alexander Patti and company.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Bill week of 28: Stuart Barrow, Stetson and Huber, McNally Brothers and Wilson, Frank Mayne and company, Paull and Boyne, and "Ten Knights of the Desert."

Denver, Colo.—Denham (O. D. Woodward, mgr.) "Outcast" Feb. 27 and week.

EMPRESS (Daniel McCoy, mgr.)—Bill 27 and week: Les Diodatis, Joan Graham, Six Cecilian Maids, and Tom Kaye and Nade Belle.

ORPHEUM.—Bill 28 and week: William Rock and Frances White, Comfort and King, James Dutton and company, George Austin Moore and Cordelia Haager, Burley and Burley, Kurtis' educated roosters, Mrs. Gene Hughes and company, and Orpheum Weekly.

Meridian, Miss.—Grand (W. E. Jones, mgr.) "Peck's Bad Boy" Feb. 26.

MAJESTIC (Sid Berry, mgr.)—Musical tabloids and motion pictures.

ELITE (L. S. Dowdle, mgr.)—Musical tabloids and motion pictures.

PHILADELPHIA.

The new offering for week of Feb. 28 is Ziegfeld's "Follies," at the Forrest. The holdover attractions are all strong drawing cards and are doing the best of any so far this season.

FORREST (Nixon & Zimmerman, mgrs.)—Ziegfeld's "Follies" made its annual visit 22.

LYRIC (Leonard Blumberg, mgr.)—"The Only Girl" began its second week 28.

ADELPHI (Leonard Blumberg, mgr.)—E. H. Sothern, in "The Two Virtues," continues for a third week, starting 28.

BROAD (Nixon & Zimmerman, mgrs.)—"Pollyanna" continues to capacity houses. The sixth week started 28.

GARRICK (Chas. C. Wanamaker, mgr.) — "Twin Beds" is another capacity testing attraction. The fourth week began 28.

WALNUT (Edgar Strakosch, mgr.) — "Mutt and Jeff in College" 28-March 2.

KNICKERBOCKER (Wm. W. Miller, mgr.) — The stock produces "Mrs. Wiggs of the Cabbage Patch" 28-March 4. "Paid in Full" 6-11.

AMERICAN (W. F. Barry, mgr.) — The Arvine stock, in "The Revolt," 28 and week.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co, in "Madame Sans Gene," 29, with Geraldine Farrar.

CHESTNUT STREET OPERA HOUSE (B. F. Keith, management.)—The German War films continue to draw big. The fourth week began 28.

B. F. KEITH'S (H. T. Jordan, mgr.)—Weber and Fields are the big feature week of 28. Other mr: Alan Brooks and company, Connolly and Wenrich, Olympia Desvall and company, Bert Melrose, James and Bettie Morgan, Ethel Hopkins, Britt Wood, and Beaman and Anderson.

GRAND (W. D. Wegefarth, mgr.)—Bill week of 28: "The Luck of a Totem," Francis P. Bent, Silbers and North, Demarest and Collette, Tyson's dogs, and Gordon and Day.

WM. PENN (Wm. W. Miller, mgr.)—Bill week of 28: Morton and Moore, Eugenie Blair and company, Weimers and Burke, Harmon Trio and Meredith.

NIXON (Fred'k Leopold, mgr.)—Bill week of 28: Miles. Amato and Cecela, Ford-Taylor Trio, Cartwell and Walker, Tiny's Toy Circus, Lewis and White, and Zeno, Jordan and Zeno.

GLOBE (Sablosky & McGurk, mgrs.)—Bill week of 28: "Ye Olde Tyme Halloween," Bessie Adele Folsom and company, Conway Bennett, Carl Rosini and company, King and Rose, Jack Marley, Lightning Bolton Rose and Lasses, and Dockrill and Elliott.

COLONIAL (Charles E. Thropp, mgr.)—Bill week of 28: Cleo Gascoyne, Hal Stevens, Travilla Bros., Dunbar's Singers, Lee Tong Foo, Fairchild and company, Beaumont and Arnold, Bert and Bettie Wheeler, the Creightons, and Pearl and Johnnie Rogers.

CROSS-KEYS (James J. Springer, mgr.)—The Klukeld Kitties are featured in week of 28. For 28-March 1: "The Girl in the White Mask," Fox and Wells, Frank Morrell, and Ed. Gingrass. For March 2-4: Holden and Herron, Stone and Lee, Wm. Harris and company, Kennedy and Farley, and Oliverio, Moffatt and Clarke.

KEYSTONE (M. W. Taylor, mgr.)—Bill week of 28: A. B. C. Boys and Girls, Von Hampton and Schriner, Rice and Franklin, Leven and Rose, Mills, Risito and Jack McIntyre.

CASINO (Wm. M. Fox, mgr.)—Hastings' Big Show 28 and week.

GAYETY (Harry Howard, mgr.)—The Dainty Paree Burlesquers 28.

TROCADERO (Robert Morrow, mgr.) — Parisian Flirts 28 and week.

DUMONT'S (Frank Dumont, mgr.) — Stock burlesque.

Scranton, Pa.—Poli (A. J. Vanni, mgr.) bill Feb. 28-March 1: "Which One Shall I Marry" Hayden, Borden and Hayden, Adas Troupe, Fred and Adele Astaire, Plotti, Rose and Ellis, and feature photoplay. Bill 2-4: Henriette De Serris and company, Parish Bros., Corinne Sneil and company, Scott and Marke, Oxford Quintette, and feature pictures.

ACADEMY (F. James Carroll, mgr.)—For week of Feb. 28 the All Star Poli Players present "The Call of the Heart."

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "A King of Nowhere" Feb. 29-March 1. "Justice" 2-4. "Experience" 6-8 and week.

HYPERION (Henry P. Meager, mgr.)—The stock company presents "The Man From Mexico," Feb. 28 and week.

McAlester, Okla.—Rusty (A. Bert Estes, mgr.) bill Feb. 28-March 1: Brown and Wilmott, and Girdella and Dunwoody Bros. For 2-4: Stith and Garnier. At G. Field's Minerels 9.

YALE-MAJESTIC (D. A. MacDonald, mgr.)—Southern Sunflowers week of 28.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—Cohan & Harris' "Young America" Feb. 27 and week.

SHUBERT (Melville Stolz, mgr.)—"Town Topics" 27 and week.

GAIETY (Dore W. Stuart, mgr.)—Merry Rounders 27 and week.

STANDARD (L. Reichenbach, mgr.)—Darlings of Paris 27 and week.

PRINCESS.—"A Little Girl in a Big City" 27 and week.

PARK (J. S. Tilman, mgr.)—"The Chim-es of Normandy" is presented by the Park Opera Co. 27 and week.

SHENANDOAH (Wm. Zepp, mgr.)—"The Yellow Ticket" 27 and week.

VICTORIA (W. C. Marcum, mgr.)—The combined benefit of Anna Berneck and Will Schoolcraft of the German Theatre Co., took place Sunday, 27. A new operetta, "A Strauss Waltz," was presented.

COLUMBIA.—Bill 27 and week: Sam Chip and Mary Marble and company, Cecil Cunningham, Long Tack Sam and company, Jack Donahue and Alice Stewart, Eunice Burnham and Charles Irwin, Lasky's Three Types, Grace Fisher, the Novelty Clintons, and Orpheum Weekly.

GRAND OPERA HOUSE.—Bill 27 and week: Cheerbert's Manchurians, Homer Lind and company, the Australian Woodcutters, and Joe Norcross and Banks Winters.

WASHINGTON.

BELASCO (Z. Stoddard Taylor, mgr.)—Frances Starr, in "Marie-Odile," week of Feb. 28. Louis Anspa, in "The Bubble," next.

NATIONAL (Wm. H. Rapley, mgr.)—George Arliss, in "Paganini," week of 28. Ethel Barrymore, in "Our Mrs. McChesney," next.

POLI'S (Fred G. Berger, mgr.)—Poli Players, in "Kick In," week of 28. "Texas Steer" next.

COSMOS (A. Julian Brylawski, mgr.)—Bill 28-March 1: Two Imperial Japs, Enid Gray and company, Curran and Mack, the Ursoma-D'Arville Trio, "Aurora of Light," Forsythe and Thomas, and feature picture, "Captain Jinks," with Ann Murdock and Richard Travers.

GAIETY (Harry O. Jarboe, mgr.)—Irwin's Majestics week of 28. Bob Manchester's Big Show next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill week of 28: Irene Franklin and Burton Green, Will M. Cressy and Blanche Dayne, Harry Tighe and Sylvia Jason, Monroe and Mack, Charles Ahearn Troupe, Fritz and Nacy Bruch, Captain Gruber and Alle, Adelina's Arenic specimens, William Ferry and Pathe News Pictorial.

LOEW'S COLUMBIA.—Mary Pickford, in "Poor Little Peppina," week of 28.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.), Fiske O'Hara, in "Kilkenny," week of Feb. 28. Frances Starr, in "Marie Odile," March 6-11.

SHUBERT (Lee Ottolengui, mgr.)—"The Weavers" week of Feb. 28.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co. presents "A Pair of Sixes" 28 and week. "The Eternal Magdalene" March 6-11.

MILLER'S EMPIRE (Tom Miller, mgr.)—City New Yorkers Feb. 28 and week. The Bon Tons March 6-11.

KEENEY'S (John McNally, mgr.)—Bill Feb. 28-30: Fred Hood and Cabaret Girls, Charles B. Lawlor and Daughters, Vivians D'Art, Paul and Edith Warren, Alice Hanson, and others.

LOEW'S (Eugene Meyer, mgr.)—Bill 28-March 1: Mahoney Bros. and Daley, Forrister and Lloyd, Fiddler and Shelton, Hutchinson and Sadler, Frank Westphal and Dr. Rogal Roeford.

LYRIC (F. Rosnagel, mgr.)—Bill Feb. 28-March 1: "A Romance of the Underworld," Livingston Trio, and Runs and Burt.

Jersey City, N. J.—Academy (Cary McAdow, mgr.) High Life Girls Feb. 28 and week. Lady Buccaneers follow.

KEITH'S (W. H. Garry, mgr.)—Bill 28-March 1: "Mrs. Newlywed's Baby," with Olga Van Hatfield; May Elinoe and Violet Carlton, Irving Jemen and Ray Johnson, "Dancing a la Carte," and Rohn's Riders. Bill 2-4: Hilda Spong and company, Milligan and Sykes, Rogers and Wood, "Mme. De Trim's Reducing Parlors," and Four Cornets.

Hoboken, N. J.—Empire (A. M. Bruggerman, mgr.) Star and Garter Show Feb. 28 and week. Follies of the Day to follow.

LYRIC (G. S. Riggs, mgr.)—Bill 28-March 1: Willard and Bond, Rose and Moon, Effie Pierson, Monta Trio, Brown, Harris and Brown. Bill 2-4: Billy Tuite's Collegians, Elsie White, Sing Fong Loan Troupe, Spalding and Chase, Alton and Alton, and a feature picture.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "The Princess Pat" Feb. 28-March 4, "The Birth of a Nation" next.

ACADEMY (Harry Haskel, mgr.)—"Treasure Island" week of 28. "Justice" next.

AUDITORIUM (E. R. Reaton, mgr.)—"Seven Keys to Baldpate" week of 28. "The Third Degree" follows.

PALACE (Wm. Ballauf, mgr.)—Bob Manchester Burlesquers week of 28. Hastings Big Show next.

GAIETY (J. Southerland, mgr.)—The Tip Top Girls week of 28. The Lady Buccaneers next.

MARYLAND (Fred C. Shanberger, mgr.)—Bill week of 28: Ruth St. Denis, "Passion Play of Washington Square," Farber Sisters, Kramer and Morton, Bancroft and Broski, Walter Brower, Northlane and Ward, Low Fitzgibbons, and Four Dannbes.

GARDEN (Geo. Schneider, mgr.)—Bill week of 28: "Love's Lottery," Falls and Falls, Theo, the Britons, Clifford Hippie and company, Amanda Gilbert, and Queen Mab and Casper Weiss.

VICTORIA.—Bill week of 28: Ding Dong Five, Chas. Keating, Henry and Lazell, Dancing Macks, Mlle. La Tosca, Elden and Clifton.

HIPPODROME (Harry Wood, mgr.)—Bill week of 28: Wm. Anthony, Whittie, Two Brownies, Bessie Le Count, Cummings and Gladyings, Andrew Kelly, and Three Alexes.



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CINCINNATI.

For the first time in years Washington's Birthday was made the occasion of special matinees, and both the "Follies" and "Town Topics" celebrated the event by entertaining large afternoon audiences. With the two "Cinss A" houses open, no less than six theatres gave holiday "mats."

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"Twin Beds" opened Feb. 28. Cohan & Harris' "Young America" March 6 and week.

LYRIC (Carl Hubert Brack, mgr.)—Louis Mann 27 and week, in "The Bubble." Margaret Anglin, in "The Yels of Gold," March 6 and week.

KEITH'S (John F. Royal, mgr.)—Mme. Emma Calve and Sig. Gasparin head the bill Feb. 27 and week. Others: Doc O'Neil, Ed. Hamilton and De Long Sisters, Mazie Fitzgibbons, Anthony and Mazgins, Bertini and Horse.

NEW EMPRESS (George F. Fish, mgr.)—Bill 27-March 5: The Four Davis, Lorraine Buchanan and company, Three Rovelins, Gundell and Esther, Hunter's dogs, Ed. and Minnie Foster, and motion pictures.

GERMAN (Otto Ernest Schmid, mgr.)—The German Stock Co. offered "Liebelei" Feb. 27.

MUSIC HALL.—The Metropolitan Opera Co. will present Serge de Diaghileff Ballet Russe March 13-15.

OLYMPIC (Harry Hart, mgr.)—The City Sports week beginning Feb. 27. The Ribbon Girls March 5-10.

PEOPLE'S (William Hexter, mgr.)—Dandy Girls put on two new burlettas week of Feb. 27.

Decatur, Ill.—Empress (Geo. Fenberg, mgr.) Bill 28-March 1: Song and Dance Revue, Adelyn Dyke, Florence Bell and company, Kenny and Hollis, Cummin and Seaham. Nos. 2-4: Merle's cockatoos, the Cycling Frank Gabby, the La Grohs, Rositino and Shelly.

NOTES.

WORK on the New Lincoln Square Theatre is progressing rapidly. Mr. Shockley, the contractor, has not returned from his Cincinnati and New York trip yet.

J. HARRIET STOCK Co. and LONA FENDELL Stock Co. are playing Wisconsin, to increasing business.

ED. SCHUGGS, a local grocer, has bought the Grand Picture Theatre, and will operate the house himself.

THE SEVEN CAIRNS BROS. will open their tenting season about May 1, on a Blue Mound, Ill.

THE FULLEN COMEDIANS will close their house season about March 15, and open under canvas about April 29. Mrs. Cleve Fullen will visit her parents in Pennsylvania after the house season closes.

Peoria, Ill.—Orpheum (Nathan & Greenberg, mgrs.) bill for Feb. 27-March 1: Sam Hayes and Mosher, Dorothy Herman, Mr. and Mrs. Hugh Emmett, Earl and Curtis, George Primrose. For 2-4: Sherman, Van and Hyman, Revere's Revelry, Orpington Trio, Howard Chase and company, and Bessie Browning.

WALLACE (Morgan Wallace, mgr.)—Wallace Players, in "Lights of New York," week of 27.

Albany, N. Y.—Harmanus Bleecker Hall (Ury S. Hill, mgr.) Eva Tanguay, in "The Girl Who Smiles," Feb. 29, March 1. "The Lion Tamer" (return) 2, 3, 4. "Under Fire" 6-11, Howe's Travel Pictures 14, 15.

EMPIRE (Jas. H. Rhodes, mgr.)—Puss Puss 28-March 4. Midnight Maidens 6-11. Al. Reeves' Show 13-18, the Globe Trotters 20-25.

PROCTOR'S GRAND (John J. Coyne, mgr.)—Bill 28-March 1: Dan'el Harkins' Select Workers, Jolly, Wild and Clear, Paul La Croix, Ward and Wood, and Cunningham and Marion. For 2-4: Kelly and Pollock, Lazarz-Vlasgo, pictures and week.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Ollo Skinner, in "Cock o' the Walk," March 1.

WIETING (Francis P. Martin, mgr.)—The Princess Pat" 1, Fritz Kreisler 15.

HARTMAN (Stephen Bastable, mgr.)—Al. Reeves' Beauty Show Feb. 28-March 1. The Globe Trotters next week.

TEMPLE (Albert Van Aucken, mgr.)—Bill Feb. 28-March 1: "Woman Proposes," King and Ward, Hartley and Peters, Lindsay and Dooley, Wilbur Sweetman.

CRESCENT (Wm. Brown, mgr.)—Bill Feb. 28-March 1, Princess Victoria and other acts.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "See America First" week of Feb. 28.

TEMPLE (J. H. Finn, mgr.)—Bill week of 28: "The Bride Shop," Una Clayton, Charles Olcott, Susan Tompkins, Ernest Glendinning, the Lafayettes, and Evans and Wilson.

BASTABLE (E. Wolters, mgr.)—The Broadway Quality Stock week of 28, in "Mrs. Wiggs of the Cabbage Patch."

CHRISTIAN (J. L. Glennon, mgr.)—Week of 28, the Tango Queens.

Montreal, Can.—His Majesty's (Sparrow Amusement Co., mgrs.)—Mr. Driscoll's Plays, in "The Story of the Rosary," Feb. 28-March 4. "Louise" 6-11.

PRINCESS (Abbie Wright, mgr.)—"Nobody Home" week of 28. "The Only Girl" next.

ORPHEUM (J. J. Trudel, mgr.)—Bill week of 28: The Honey Boy Minstrels, Bert Levy, Dooley and Sayer, Four Nordstrom Sisters, Bessie Wynn, Bandie Ford and Fred Watson.

GAIETY (T. Cowan, mgr.)—The Midnight Maidens week of 28. Al. Reeves' Show March 6-11, Globe Trotters 13-18.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Margaret Illington Feb. 29. San Carlo Grand Opera Co. March 1-4, Howe's pictures 6-9, "On Trial" 10, 11.

ORPHEUM (Arthur Lane, mgr.)—Bill week of 28: Eddie Leonard, Bison City Four, Dorothy Regel and company, Morin Sisters, Flanagan Sisters, Goutier's Toyshop, Marie Nordstrom, and Travel Weekly.

LYRIC (Benj. M. Stainback, mgr.)—Emma Bunting and company, in "Within the Law," week of 27, will conclude this special engagement.

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THAT'S AN IRISH LULLABY

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WHEN IRISH EYES ARE SMILING

By CHAUNCEY OLCOTT and GEO. GRAFF Jr.; ERNEST R. BALL. ORCHESTRATIONS IN 1 KEY—D (d to d).

MY WILD IRISH ROSE

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STOCK LOCATIONS.

"Outcast," Grand Opera House, Brooklyn, N. Y.

"The Big Idea," Princess Theatre, Des Moines, Ia.; Grand Opera House, Pittsburgh, Pa.; Shubert Theatre, Minneapolis, Minn.

"The Yellow Ticket," Shenandoah Theatre, St. Louis, Mo.

"Broadway Jones," Wilkes Theatre, Salt Lake City, Utah.

"The Truth Wagon," Princess Theatre, Sioux City, Ia.

"The Miracle Man," Alcazar Theatre, San Francisco, Cal.

"The Heart of Maryland," Hudson Theatre, Union Hill, N. J.

"Excuse Me," Warburton Theatre, Yonkers, N. Y.

"Broadway Jones," Wadsworth Theatre, New York City.

"The Still Alarm," Keith's Bronx Theatre, New York City.

"The Heart of Maryland," Palace Theatre, Manchester, N. H.

"Outcast," Jefferson Theatre, Portland, Me.

"Mrs. Wiggs of the Cabbage Patch," Knickerbocker Theatre, West Philadelphia, Pa. "Outcast" underlined.

"The Story of the Rosary," His Majesty's Theatre, Montreal, Can.

"The Man From Home," Wallace Theatre, Peoria, Ill.

"Outcast," Opera House, Lowell, Mass.

"The Man Who Owns Broadway," Mozart Theatre, Elmira, N. Y.

"The Misleading Lady," "The Road to Happiness" and "The Trail of the Lonesome Pine," plays underlined at Murray's Theatre, Brooklyn, Mass.

"Outcast" will be produced week ending March 11, at the Lyric Theatre, Bridgeport, Conn.

"The Yellow Ticket" and "The Road to Happiness" are in rehearsal at the Shubert Theatre, Milwaukee, Wis.

"The Blindness of Virtue," Auditorium Theatre, Kansas City, Mo.

"Outcast," Denham Theatre, Denver, Colo. "A Fool There Was" underlined.

VAN DYKE & EATON CO.

The Van Dyke & Eaton Stock Company are meeting with success, their second Winter at Joplin, Mo., where they remain until May 1, after which they will move to St. Joseph, Mo., for the third Summer for twenty weeks.

The cast remains the same for several years: Cliff Hastings, Orrin Burke, Willard Foster, Harry Vickery, Jack Kohler, Jimmie James, R. P. Davis, Leda McGlasson, Helen Deland, Mary Shea, Lorens Toison, under the management of P. and C. Mack.

Plays recently presented include: "The Spoilers," "The Virginian," "The Chorus Lady," "The Man on the Box," "The Shepherd of the Hills," "Call of the Cumberlands," "Girl in the Taxi," "Tess of the Storm Country" and "Within the Law."

STOCK IN PEORIA.

The Morgan Wallace Players, in "Within the Law," opened at the Wallace Theatre, formerly known as the Hippodrome, Peoria, Ill., Feb. 18. The company is headed by William Courmen and Beatrice Miller. For week of 20, "Broadway Jones" was presented. Business has surpassed all expectations. "The Man from Home" is underlined for week of 27. The cast also includes: A. C. Van Slyke, director; W. Olathe Miller, Mabel Dillingham, Leo Beigger, Charlotte Adams, Rollo Lloyd, Theodora De Combe, Edward Crane, Victor Stewart, Louis Preston, William Balfour.

ANGELL'S COMEDIANS, in its twentieth week in Texas, continues to do good business. The show has not had a change in the roster since the Winter season opened, and the same people will help to make up some of the big tent shows Mr. Angell intends opening soon. The orchestra of six is under the direction of "Chief" Meridith. The company includes: Billie A. Angell, manager; "Chief" Meridith, orchestra leader; Dan Greig, treasurer; Homer Swadley, stage manager; Frank Williams, Tom Kobat, Jessiyn Deisell, leading woman; Eleanor Franklin, soubrette; Basil Swadley, heavies.

JAMES KYRLE MacCURDY has produced his new playlet, "The Waiter."

CENTRAL TRUNKS

26in., $10; 28in., $11; 32in., $12; 36in., $13; 40in., $14.50. Circus Trunks, 24x16x18, $9.50. Bill Trunks, 30x22x18. Inside, $15.50. Lift Trunks, 42½x22½x12. Inside, $16.50. Shipped on receipt of $3, balance C. O. D. except over 300 miles, then remit whole amount.

CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

BILLIE MALLOWE

Leading Woman

MANHATTAN PLAYERS

Management

PAUL HILLIS

Conclusive Evidence

ARTHUR BRISBANE is considered America's greatest editorial writer.

Mr. Brisbane gave "M-O-T-H-E-R ---A Word That Means the World to Me" an individual editorial that appeared in all the HEARST syndicate papers, practically covering the entire country.

NELL BRINKLEY, the world's most noted newspaper artist, whose drawings appear simultaneously in a newspaper in practically every city in the United States, paid an unprecedented and glowing compliment to "M-O-T-H-E-R" by sketching her interpretation of the song in seven pictures.

Besides these two celebrities, Ella Wheeler Wilcox, recognized as America's foremost living poetess, gave expression to her opinion of this wonderful "M-O-T-H-E-R" song which reached a circulation of over ten millions.

As a matter of fact practically every journalist of note has paid homage to the song,

"M-O-T-H-E-R, A Word That Means the World to Me."

Published by Leo Feist.

DO YOU? DO(

Unless you constantly renew the vitality of
"GA FLOP!" goes the act! No need to
"FEIST" hands out and you'll never have

HERE'S WHERE THE TITLE ITSELF TELLS A WHOLE MOU

"THERE'S A BROKEI

YOU CAN'T GO WRONG WITH A FEIST SONG.

LIGHT ON

HOWARD JOHNSON AND FRED FISCHER'S BRAND NEW DESCRIPT

YES, BOYS, WE'VE S

"YOU CAN'T GI
YOU'RE WITH 'EM

(YOU'VE SIMPLY GOT
A WONDERFUL NOVELTY SONG ON THE TYPE OF ANY LIFT
WORDS BY GRANT CLARKE GREAT POSSIBILITIES

HONEST, PALS, YOU'VE GOT TO HAND IT TO US.
EITHER WAY

SI

HOWARD JOHNSON & FRED FISCHER ARE RESP
IT IS BETTER THAN "TOKIO"

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME TO

"YOU'D NE
THAT OLD HOME

WORDS BY HOWARD JOHNSON, AUTHOR
MUSIC BY WALTER DONALDSO

"THOSE GOOD OLD

BY JOE McCARTHY

SOME "RAG." PATTER APLENTY. STRONG SINGLE AND DAN

NOTE—All the numbers issued by us are published for band and orche

CHICAGO 112 N. Clark St. Western Office
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A Popular Song with a Sermon and a Punch

The reason why certain songs appeal to the majority is because they agree with the sentiment of the words contained therein.

The song must express the thoughts of the listener in a manner which he would like to express it himself.

The song that hits the hyphen ---"DON'T BITE THE HAND THAT'S FEEDING YOU," expresses in a satisfactory manner the thought and belief of every American, whether he be a citizen by adoption or native born.

"DON'T BITE THE HAND THAT'S FEEDING YOU" contains the PUNCH and answers the question of neutrality, that's why it became a hit within two weeks after it was published, and the performers like to sing it because the public like to hear it.

It's typically American all the way through. The first of a new series of songs with a sermon and a punch.

Oh, yes, of course, you know LEO FEIST PUBLISHES IT.

NEXT WEEK'S VAUDEVILLE BILLS.

March 6-11

U. B. O. CIRCUIT

NEW YORK CITY.

Colonial.

Pierlot & Schofield
Albert Whalen
Ortis & Dooley
Joslin Sisters
Adele Rowland & Co.

Alhambra.

Kajiyama
Big City Four
Harry Lester Mason
Maryland Singers
Merrill & Otto
Astrid Macka
Foley & O'Neil

Royal.

Wood, Melville & Phillips
Mlle. Rialto
Georgia Earle & Co.
Eight Musicians
Daisy Leon
Mme. D'Arma Reducing

Bushwick (Skin.)

Lucy Gillette
Carrie De Mar & Co.
Olympia Desval
Tower & Darrell
Bernard & Phillips
Frances Nordstrom
& Co.
Four Marakos
Laddie Cliff
Fishing

Orpheum (Skin.)

Myrl & Delmar
Daniels & Conrad
Weber & Fields
Marguerite Farrell
Loughlin's Dogs
McCoy & Simpson
Belle Baker
Francis F. Bent
Bert Melrose

Prospect (Skin.)

Britt Wood
Connelly & Wenrich
(To fill)

ATLANTA, GA.

Forsyth.

Ray Samuels
Al. Herman
Ben Beyer & Co.
Williams & Wolfus
Leighton & Kennedy
"On School
Play Grounds"

BIRMINGHAM, ALA.

Lyric.

First Half
Four Marx Bros & Co.
Lew Hawkins
Imhof, Conn & Corcene
Hauser & Goodwin
Last Half
Berte & Clark
Foster & Lovett
Marx Bros & Co.
Adios Reid.

BUFFALO, N. Y.

Shea's.

Henry Lewis
Evans & Wilson
Fashee Girls
Oliver & Olp
"Bride Shop"
J. & K. De Maco
Paul Conchas
Whitfield & Ireland Co.

BOSTON.

Keith's.

Chief Caupolican
McIntyre & Heath
Henlick Family
Hunting & Francis
Wm. Morris & Co.
Bradley & Norris

BALTIMORE.

Maryland.

Tighe & Jason
Rigoletto Bros.
Henrietta De Serris
& Co.
Moscowi Bros.
Sophie Tucker
Bostock's Comedy Pets
Hayden, Burdon & Hayden

CHATTANOOGA.

Orpheum.

First Half
Cole, Russell & Davis
Thirteen's Dogs
Metchem & Chesten
Adams & Gilbert
Gilbert, Girls & Collie
Last Half
Charles R. Swee
Medlin, Watts & Towns
Hooper & Cook
Byron & Langdon

CHARLESTON, S. C.

Victoria.

First Half
Leo Beers
Gallagher & Martin
Garner & Grace
Santoy Bros.
"War Brides," No. 2
Last Half
Rose & Fairfax
(To fill)

CLEVELAND, O.

Keith's.

"Petticoats"
Ceconi
Sansoune & DeWah
Payne & Niemeyer
Ellis Nowlin
Quigley & Fitzgerald

COLUMBUS, O.

Keith's.

Ralph Smalley
Allman & Doly
Mr. & Mrs. Jimmie
Barry
Nederveld's Baboons
Frank McIntyre & Co.

CINCINNATI.

Keith's.

Maurice Burkhart
Casey & Dayne
"The New Producer"
Monroe & Mack
Moon & Morris
Sam Bernard
Four Danubes
Anna Chandler
Vogan & Genevra

PROVIDENCE.

Keith's.

Arneta
Tilyson
Old Homestead Octette
Mortimer & Hackett
Bert Levy
Cox & Mitzey
Savoy & Brennan
J. & H. Morgan

PITTSBURGH.

Davis.

Kraft & Gray
Ball & West
Ellis Williams & Co.
Lonette Sisters
Lillian Russell

RICHMOND, VA.

Bijou.

First Half
Mary Melville
Fritz & Lucy Brach
Lyons & Yosco
Gilson & De Mott
Big Jim
Marshall Ladies' Club
Last Half
Sixteen Navassar Girls
Gruber's Animals
Brown & McCormack

ROCHESTER, N. Y.

Temple.

Misses Campbell
Merian's Dogs
Ryan & Hierley
The Norvelles
Gordon & Co.
Harry Gilfoil
Charles Howard & Co.
Brenck's Bronze
Beauties

SAVANNAH, GA.

Bijou.

First Half
Toots Paka & Co.
Santos & Hayes
Four Readings
Orange Packers
Last Half
Gaston Palmer
Orange Packers
E. Welch's Minstrels
Innis & Ryan
King & King

TORONTO, CAN.

Shea's.

Everet's Monks
Caites Bros.
Edith Carr & Co.
"Little Stranger"
Hoosoon Seeley
Donna & April

TOLEDO, O.

Keith's.

Merton Weeks
Mervell Family
Joe Cook
Harris & Preston
Harry Girard & Co.
Maddox & Ford Co.
Harry Beresford Co.
Allen Howard & Co.

WASHINGTON.

Keith's.

Rae E. Ball
Fred J. Ardath & Co.
Mack & Walker Co.
Fred & Adele Astair
Ruth St. Denis
Warren & Templeton
Ernest R. Ball
Ruth Budd

WILMINGTON, DEL.

Garrick.

Baker & Jones
C. A. A. Wilkins
Meredith & Snoozer

YOUNGSTOWN, O.

Hippodrome.

Milt Collins
Crawford & Broderick
Chicago & Mantenney
Song Revue

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Mrs. Langtry & Co.
Fred V. Bowers & Co.
Mansell Mackinnon
Bert La Mont's Cowboys
Yasco
Brown & Spencer
Ruby Helder

Palace.

Houdini
Harry Cooper
Marimba & Carrell
Marie Lo
Harry & Eva Puck
McDevitt, Kelly & Lucy
Novelty Clintons

CALGARY, CAN.

Orpheum.

Ciccolini
Geo. Primrose & Co.
Willa Holt Wakefield
Ray Dooley Trio
Jolly Johnny Jones
Benny & Woods
Stevens & Falk

DENVER, COLO.

Orpheum.

Fashion Plate Revue
Mayo & Tally
Rose Francis
Vincent Lopez
"Bachelor Dinner"
Major Mack Rhoades

KANSAS CITY, MO.

Orpheum.

Victor Moriey & Co.
Harry Fern & Co.
Ryan & Lee
Kubs & Alton
Gauthier & Devi
Frank Bushman
Miss Lietzel

LOS ANGELES, CAL.

Orpheum.

Bessie Clayton & Co.
Five Kitsmuras
Lambert
Billy McDermott
Brandon Hurst & Co.
Smith & Austin
Cantor & Lee
Frank Forsyth
Corelli & Gillette

LINCOLN
& COLO. SPGS.
(Split week.)

Rock & White
Lamfors & King
The Dutzons
Moore & Haager
Burling & Burley
Kurtis' Roosters
Mlle. Genee Ridges & Co.

MEMPHIS, TENN.

Orpheum.

Chip & Marble & Co.
Cecil Cunningham
Chas. Mack & Co.
Five Annapolis Boys
Burnham & Irwin
Grace Fisher
Three Types

MILWAUKEE.

Majestic.

Claude Gillingwater
& Co.
Kathleen Clifford
Long Tack Sam Co.
The Zanzas
The Sharrocks
Fowder & Capman
Dorothy Toye
Diamond & Brennan

MINNEAPOLIS.

Orpheum.

Henri De Vries
Harriet Marlotte & Co.
Three Leightons
Le Hoen & Dupreece
Andy Rice
Two Tomboys
Stavilla

NEW ORLEANS.

Orpheum.

Eddie Leonard & Co.
Dorothy Regel & Co.
Marie Nordstrom
Finnegan & Edwards
Gautier's Toy Shop
Harry & Eva Puck
Morris Sisters

OAKLAND.

Orpheum.

Grace De Mar
Harry Langdon & Co.
Gertrude Hoffmann
Arthur Sullivan & Co.
Sam Barton

OMAHA, NEB.

Orpheum.

McCloud & Carp
Singer & Ziegler Twins
Pytal Schaft
Roshanara
Whipple, Huston & Co.
Hirschel Hendler

PORTLAND, ORE.

Orpheum.

Harry Green & Co.
Harry Hines
Olga Cook
Stone & Hayes
Bert Wheeler
Natalie Sisters
Garza Zorn

SACRAMENTO,
STOCKTON &
FRESNO, CAL.

Orpheum.

Sirano Bros.
Sharp & Turek
Belmet & Cores
Olga Mishka Trio

SALT LAKE CITY.

Orpheum.

Evelyn Nesbit & Clifford
Celiste Comer
Billy Beaumont Circus
Van & Bell
Jno. R. Gordon & Co.
Toney & Norman
Dyer & Faye

SAN FRANCISCO.

Orpheum.

Dorothy Jardon
Fitzgerald & Marshall
Herbert Germaine Trio
Frankie Murphy
Jas. H. Cullen
McCormack & Wallace
Passion Play
Wash. Sq.
Whiting & Burt
Moore, O'Brien &
Cormack

SEATTLE, WASH.

Orpheum.

Lillian Kingsbury & Co.
The Sultanas
Valentine & Bell
Ed. Morton
Clark & Verdi
Warren & Conn

ST. LOUIS.

Columbia.

Eddie Foy & Family
"Overtones"
Avon Comedy Four
Laurie & Bronson
McKay & Ardine
Gordon Highlanders
Al. & Fanny Steadman

ST. PAUL.

Orpheum.

McWatters & Tyson
Bronson & Baldwin
Freeman & Dunham
Roches's Monks
Mary Shaw & Co.
Reynolds & Donegan
Jean Chalion

WINNIPEG, CAN.

"Saint & Sinner"
Vanderbilt & Moore
Mme. Chilson Ohrman
Catherine Cavell
Pietro
Famile Brice

PANTAGES' CIRCUIT

CHICAGO.

Crown.

First Half
May West & Co.
"Moon Girl & Mermaid"
Harry & Kate Bolden
Alvin & Alvin
Arthur La Flour
Last Half
"Heart of Chicago"
John P. Reid's Girls
State Quartette
Paul Rauscon
Happy Harrison & Co.
Ray Baldwin & Yates Sr.

CALGARY, CAN.

Pantages'.

"September Morn" Co
Bowman Bros.
Chabot & Dixon
Ward Terry & Co.
Clairmont Bros.

EDMONTON, CAN.

Pantages'.

Joe Fenton & Co.
Gordon Eldrid & Co.
Mrs. Bob Fitzsimmons
Reddington & Grant
Sensei Siz
Jim Morton

LOS ANGELES, CAL.

Pantages'.

Arthur Lavine & Co.
Greenlee & Drayton
Raymond & Bain
Valerie Sisters
Hanlon & Clifton

OAKLAND, CAL.

Pantages'.
(Opens Sunday)

"Office Girls"
Gallagher & Carlin
Rucker & Winnifred
Keegan & Ellsworth
Bert Wiggin & Co.

OGDEN, U.

Pantages'.

Fashion Girls
Potts Bros. & Co.
Bob Albright
Billee Seaton
Standard Bros.

PORTLAND, ORE.

Pantages'.

"Dairy Maids"
Mystic Bird
Lorice & Wheeler
Angelo Arminta & Bros.
Wright & Davis

SAN FRANCISCO.

Pantages'.

Imperial Troupe
Gus Simons
Cannibal Maids

Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton

SAN DIEGO, CAL.

Pantages'.

"Mexico"
Wm. B. Koch & Co.
Dorothy Vaughan
The Brenans
O'Neal & Walmsley

SALT LAKE CITY.

Pantages'.

Havemann's Animals
Lewis & Green & Lewis
Roberts, Stuart &
Roberts
Heuman Trio
Ray Lawrence

SPOKANE, WASH.

Pantages'.

Seven Brooks
Little Lord Robert
Dyal & Karr
The Rials
Williams & Rankin

SEATTLE.

Pantages'.

"Dream of Orient"
"After the Wedding"
De Michele Bros.
Creighton Bros.
Faber & Waters

TACOMA, WASH.

Pantages'.

"Bachelor's
Sweethearts"
Burns & Kissen
Maidie De Long
Cavana Duo
Will J. Ward & Girls

VICTORIA, CAN.

Pantages'.

Al. Fields & Co.
Dotson & Earl
"Boarding School Girls"
Cooke & Rothert
Reed & Wood

VANCOUVER, CAN.

Pantages'.

"Dream Pictures"
Dancing La Vars
Chris Richards
Emmett & Emmett
Violet & Charles
Packard Four

WINNIPEG, CAN.

Pantages'.

"In Tangoland"
Hyman Adler & Co.
Three Hickey Bros.
Ben Harris
Sprague & McNeece

S. & C. CIRCUIT

ANACONDA, MONT.

Margaret.

Maybel Goma
Kammer & Howland
Saona
Seven Castelucia
Marie Stoddard

BUTTE, MONT.
Empress.
(March 11, 12)
Marble Gems
Kamerer & Howland
Mr. & Mrs. A. Cappelin
Saona
Seven Casteluccis
Marie Stoddard

BILLINGS, MONT.
BABCOCK.
(March 7, 8)
John Higgins
Novelty Trio
West & Boyd
Lew Wells
Sam Curtis & Girls
Kalma

CLEVELAND.
Gordon Sq. & Liberty.
Lew Pistel
Knowles & White
Kerr & Burton
Bill Pruitt
(Two to fill)

CINCINNATI.
Empress.
Three Jeanettes
Warren & Dietrick
Rae & Wynn
J. J. Sullivan & Co.
Delphino & Delmore
Sebastian Merrill & Co.

GRAND RAPIDS.
Isis
First Half
Rubin's Dogs
Riley & O'Neil Twins
Clifford & Wayne
(One to fill)
Last Half
Allman, Loader & Co.
Rose De Young
(Two to fill)

GREAT FALLS, MONT.
G. O. H.
(March 11, 12)
John Higgins
Novelty Trio
West & Boyd
Lew Wells
Sam Curtis & Girls
Kalma

HELENA, MONT.
Liberty.
March 6, 7)
Marble Gems
Kamerer & Howland
Mr. & Mrs. A. Cappelin
Saona
Seven Casteluccis
Marie Stoddard

LOS ANGELES.
Hippodrome.
Cadleux
Gerard & West
Harry Mason & Co.
Barber & Jackson
Bud Snyder
Johnson & Connell
Blanche Colvin

LEWISTON, MONT.
Judith.
(March 9, 10.)
John Higgins
Novelty Trio
West & Boyd
Lew Wells
Sam Curtis & Girls
Kalma

MINNEAPOLIS.
Unique.
Breakaway Barlows
Amy Butler & Blues
Gorman Bros.
Russell Bros. & Mealey
(One to fill)

N. YAKIMA, WASH.
Empire.
Royal Italian Sextette
Raynor & Bell
Edith Mote
Mrs. Fred Allen & Co.
"Wallingford Outdone"
La Toy Bros.

PORTLAND, ORE.
Empress.
Eight Black Dots
Jules Levy Family
Howatzon & Swaybelle
Mr. & Mrs. Fred
Thomas & Co.
Adams, Beverly & West
Miss Elmina & Co.

SACRAMENTO.
Empress.
Aerial Mells
Hyman Meyer
Lily Lenora & Co.
Rauch-Nelson & Co.
Gray & Graham
Four La Dell Comiques
Kerr & Davenport

SAN FRANCISCO.
Empress.
McGoods & Tate
Belle Isle & Co.
Argo & Dulits
Bob Warren
Earmi
Mr. & Mrs. Mark
Murphy

SEATTLE.
Empress.
Libby & Barton
Allen Trio
Wm. Lytell & Co.
Mills & Lockwood
Strassel's Animals
Burt & Lytona

ST. PAUL, MINN.
Empress.
Coin's Dogs
Housch & LaVelle
"The Beauty Doctors"
Tom Brantford
W. S. Harvey

VINCENNES, IND.
Lyric.
Grindell & Esther
Three Rosellas
One to fill.

W. V. M. A.

CHICAGO.
Academy.
Castle Davis Trio
Prince & Deerie
Ideen Sisters
(To fill)

Lincoln.
First Half
Junior Revue
Last Half
Kenny & Nobody
(Four to fill)

Kedzie.
First Half
Lawton
"The Debutantes"
Tom Brown's Musical
Minstrels
Last Half
Doree's Beaux & Belles
Harry B. Lester

Windsor.
First Half
State Four
Chas. J. Carter
Dunbar & Turner
Last Half
"Prince of To-night"
(Tab.)

Wilson.
First Half
Doree's Beaux & Belles
Lillian Watson
Cummin & Seaham
Last Half
Howard & Ross
Dale & Boyle
Francesca Heinrichs
"The Co-Eds"
Bess'e Browning

APPLETON, WIS.
Bijou.
First Half
John Geiger
Lulu Coates &
Crackerjacks
Last Half
Rose & Severns
Kelso Bros.

ALTON, ILL.
Hippodrome.
First Half
Frank Gabby
Follis Sisters & Le Roy
Last Half
Connors & Witt
Rawson & Claire

BRANDON, CAN.
Orpheum.
Fiddis & Swain
Marguerite Illis & Co.
Thos. Keys

BUTTE, MONT.
First Half
Kenny & La France
Frank Colby & Co.
Davis & Walker
Three Imperial Japs
Last Half
Wayne & Marshall
Seymour & Dupree
Donito
Five Foolish Fellows

BLOOMINGTON, ILL.
Majestic.
First Half
"This Way Ladies" (tab.)
Last Half
Royal Gascoignes
Fitch & Rockaway
Six Harvards
Thos. Potter Dunn
(One to fill)

CLINTON, IA.
Orpheum.
First Half
Grace & Ernie Forrest
Allen's Cheyenne
Minstrels
Two to fill
Last Half
Paul Bewmen
Castle Davis Trio
(Four to fill)

CHAMPAIGN, ILL.
Orpheum.
First Half
El Rey Sisters
Leonardi
"The Earl & the Girls"
Richards & Kyle
Royal Tokio Japs
Last Half
"Round the Town" (tab.)

CEDAR RAPIDS.
Majestic.
First Half
Frances & Holland
Ben Smith
Mudge, Morton Trio
Bixley's Horse
Torcat's Novelty
Last Half
Juggling De Lisle
Bolger Bros.
Allen's Cheyenne
Minstrels

DAVENPORT, IA.
Columbia.
First Half
Lau & Ansieka
Mellor & Depaula
John Hymer & Co.
Stuart Barnes
Stelne's Circus
Last Half
Conrad & Conrad
"Wheel to Grow Up"
Kenny & Hollis
Song & Dance Revue
(One to fill)

DES MOINES IA.
Orpheum.
First Half
Les Xardys
Harmony Trio
Tom Davis & Co.
Morris & Allen
Five Martells
(One to fill)
Last Half
Three Lilliputs
Hazel Ledo Trio
Great Howard
Heath & Perry
Stuart Barnes
Those French Girls

DUBUQUE, IA.
Majestic.
First Half
Vernie Kaufman
Bolger Bros.
"When We Grow Up"
Thos. Potter Dunn
Paul Kleist
Last Half
DULUTH, MINN.
New Grand.
First Half
Padden & Reed
"Between Trains"
Frank Ward
Four Renuee Girls
Last Half
Randow Duo
Simmons & Simmons
Mattie Lockett
Colonial Minstrel Maids

EAST ST. LOUIS, ILL.
Erber's.
First Half
Rawson & Claire
Minnie Allen
Last Half
Aurora of Light
Simpson & Dean
Thalera's Circus
Friend & Downing

ELGIN, ILL.
Grand.
First Half
Von Cello
Thornton & Corlew
"Which One Shall
I Marry?"
Jewel Comedy Trio
Six Musical Spillers

FT. DODGE, IA.
Princess.
First Half
"Porch Party"
Silver & Grey
Footbby & Everdeen
Cassidy & Longton

FT. WILLIAM, CAN.
Orpheum.
(March 10, 11)
Padden & Reed
"Between Trains"
Frank Ward
Four Renuee Girls

GALESBURG, ILL.
Galety.
First Half
Sidney & Downley
Howard Chase & Co.
Bessie Browning
Royal Gascoignes
Last Half
Pearl Davenport
Morgan & Stewart
Chesbert's Manchurians

HANNIBAL, MO.
Park.
First Half
"The Millionaire" (tab.)
Last Half
Mr. & Mrs. Frank Canad
Noodles & Pat Fagan
Berg & Weston
Kremos Bros.

IRONWOOD, MICH.
Temple.
(March 7, 8)
Claire & Atwood
Gladys Middleton
Gertrude Folsom & Co.
(One to fill)

JOLIET, ILL.
Orpheum.
First Half
Stock company
Last Half
Von Cello
Thornton & Corlew
"Which One Shall I
Marry?"
Jewell Comedy Trio
Six Musical Spillers

KANSAS CITY, MO.
Globe.
First Half
Hettie Sherwin
Morton Bros.
Noodles & Pat Fagan
Doree's Beaux & Belles
Senator Francis Murphy
Last Half
Four Musical Kleisses
Mellor & De Paula
Four Cahoons
Homer Lind & Co.
Harrington & Florence

MISSOULA, MONT.
Bijou.
First Half
Yvonne
The La Tours
Knight & Moore
Last Half
Kenny & La France
Frank Colby & Co.
Davis & Walker
Three Imperial Japs

MINNEAPOLIS
New Grand.
(All Girl Show)
Howard & Sadler
Beach & Lynn
Grace & Winters
Six Tasmanians

New Palace.
Margot Francois &
Partner
Brown & Jackson
Rogers, Pollock &
Rogers
Kelley & Galvin
"The New Leader"

OSHKOSH, WIS.
Majestic.
First Half
Avonda Prince Trio
(Two to fill)
Last Half
Claudia Coleman
Lulu Coates &
Crackerjacks
(One to fill)

PARSONS, KAN.
Best.
First Half
Arnesen
Harrington & Florence
Four Musical Kleisses
Last Half
Mabel Harper
Jarvis & Harrison
Charles Ledo & Mabel

PEORIA, ILL.
Orpheum.
First Half
The Vanderkoors
Fisher & Rockaway
Six Harvards
Carson & Willard
Song & Dance Revue
Last Half
"This Way, Ladies"
(Tab.)

PEORIA, ILL.
Orpheum.
First Half
The Cycles
Pearl Davenport
Mr. & Mrs. Hugh Emmett
Morgan & Stewart
Chesberts Manchurians
Last Half
"The Millionaire" (tab.)

REGINA, CAN.
Regina.
First Half
Kink Sauls
Lowell & Esther Drew
Hickman Bros. & Co.
Last Half
Fiddis & Swain
Margaruite Illis & Co.
The Aziza

ROCKFORD, ILL.
New Palace.
First Half
Everett's Monks
Baron Lichter
Green & Parker
Frank Stafford & Co.
Hanlon, Dean &
Hanlon
Last Half
Lua & Anieka
Jas. Thompson & Co.
Paul Kleist & Co.
Adair & Adelphi
Hippodrome Four

SWIFT CURRENT.
Princess Royal.
First Half
Princess Royal
Pritzwoy & Blanchard
The Lesgreaths
Sunberg & Rose
Ernie Potts & Co.

SASKATOON, CAN.
Empire.
First Half
Ross & Wise
Cornelle & Adele
Miller & Rainey
Great Lafayette & Co.
Last Half
King Sauls
Lowell & Esther Drew
Hickman Bros. & Co.

SEATTLE, WASH.
Alhambra.
First Half
Bert Coleman
"The Fashion Shop"
Davis & Romanelli
(One to fill)
Last Half
Clark Sisters
Joe Baumaker & Co.
Don Taylor
Ethel May & Co.

SUPERIOR, WIS.
People's.
First Half
Bennington Sisters
Willing & Jordan
(One to fill)
Last Half
Alvarez & Martell
Two Georges
Gertrude Folsom & Co.

SPRINGFIELD, MO.
Majestic.
First Half
Rouble Sisse
Roating & Shello
"The Co-Eds"
Kenny & Hollis
(One to fill)
Last Half
El Rey Sisters
Lauders & Fredericks
"Sorority Girls"
Cook & Lorens
(One to fill)

Jefferson.
First Half
Finn & Finn
Jarvis & Harrison
Charley, Patty & Mabel
Last Half
Morton Bros.
Smith & Farmer
(One to fill)

SO. BEND, IND.
Orpheum.
First Half
Lamb's Manikins
Kennedy & Burt
James Grady & Co.
Swengali
Primrose's Minstrels
Last Half
Wilson & Wilson
Carter
Sherman, Van & Hyman
Carter
(One to fill)

SIOUX CITY, IA.
Orpheum.
First Half
The Puppetts
Symphonic Sextette
Heath & Perry
Three Barton
(One to fill)
Last Half
Harmony Trio
Bixley & Lerner
Eva Taylor & Co.
Kurtis' Roosters
(One to fill)

ST. PAUL, MINN.
Princess.
First Half
Randow Duo
Simmons & Simmons
Mattie Lockett
Colonial Minstrel Maids
Last Half
Amoros & Mulvey
Lewis & Chapin
Col. Jack George
Josie B. Starling &
Highlanders

ST. LOUIS, MO.
Grand O. H.
Allen & Allen
Le Roy & Tosler
Alfred Farrell
Adolpho
Spencer & Williams
"Chase Git"
Great Santell

Empress.
First Half
Horn & Ferris
Friend & Downing
Thal Bros.' Circus
Last Half
MacRae & Clegg
Follis Sisters & Le Roy
Rhoda & Crummins
Kelkenny Four

TERRE HAUTE.
New Hippodrome.
"The Girl in the Moon"
John & Mae Burke
Earl & Curtis
Arthur Rigby
Fink's Circus

WALLA WALLA.
Liberty.
First Half
Smiletta Sisters
Hagger & Goodwin
Arthur Young Trio
Five Linnettes
Last Half
Yvonne
The La Tours
Knight & Moore
(One to fill)

WATERLOO, IA.
Majestic.
First Half
"Little Miss Mix-Up"
(tab.)
Last Half
Weber & Diehl
Thurber & Madison
"Porch Party"
Green & Parker
Staine's Circus

WINNIPEG, CAN.
Strand.
(Full week)
Wilfred Du Bois
LaMonte & Moore
Three Lorettas
Electrical Venus

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
Rex's Comedy Circus
Hanks, Mack
Mme. Sumiko & Girls
Gerard & Clark
Genaro's Band & Co.
Lew Dockstader
Orville Stamm

DALLAS, TEX.
Majestic.
Garcinetti Bros.
Hale & Dorothy
Guatemala Band
The Conellys
Wilson & Lenore
Walter C. Kelly
Shivoani Troupe

DALLAS, TEX.
Jefferson.
First Half
Bill Dooley
Curtiss
Murray K. Hill
Last Half
Three Amoros
D'Arezas
Burke & Burke

FT. WORTH, TEX.
Majestic.
Kartell
Claudius & Scarlet
The Crisps
Fay, Two Soleys & Fay
Hermine Shone & Co.
Murphy, Nichols &
Karl Emmy's Pets

HOUSTON, TEX.
Majestic.
Clown Seal
Elaine Fay Trio
Harry Holman
Max Ayer
Emma Carus
Rooney & Bent
Dudley Trio

LEAVENWORTH.
Majestic.
Tom & Edith Almond
Mr. & Mrs. Allison
Laurie Ordway
Holing's Seals

LITTLE ROCK, ARK.
Majestic.
First Half
Broughton & Turner
Musical Gormans
National City Four
Beatrice Herford Co.
(See page 25.)



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ON THE HOKO MOKO ISLE

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Great version for girl. Lots of extra verses. Better than "GOOD-BYE BOYS."

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HONEY BUNCH

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In answer to our page ad. of this song to kindly excuse the delay owing to the large demand. Many of them had to be special manuscript arrangements, and it takes a little more time. Those that did not have a copy of the CLIPPER dated Feb. 19, can secure professional copy for the greatest song CHAS. K. HARRIS has written in years. It is the quickest hit on record.

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Last Half
Joe Kennedy
Hans Hanke
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Lew Dockstader
Ben's Circus

MUSKOGEE, OKLA.
Majestic.
Stewart & Donahue
The Dixies
Claudius & Scarlet
Fay, Two Coleys & Fay
Kartells
Karl Emmy's Pets

OKLA. CITY, OKLA.
Lyric.
First Half
The O'Meerse
Burke & Burke
Three Ameros
Last Half
Bajork Bros.
Olga
Walter Milton Co.
Devine & Williams
Geo. Brown Co.

SAN ANTONIO, TEX.
Majestic.
Gasmont Trio
Pepe & Hite
Rene Davies
Three Chimes
"A Telephone Tangle"
Joe Whitehead
Dan Sherman

ST. JOSEPH, MO.
Crystal.
First Half
Swan & Swan
Williams & Segal
Fratelli's Tyroleans
Watson & Flynn
Last Half
Hetty Sherwin
Gass & Katherine King
Gardiner Trio
Hefford & Chain
Horch Bros.

SHREVEPORT, LA.
Majestic.
First Half
Joe Kennedy
Stanley & Norton
Roach & McCurdy
Parisian Trio
Last Half
Bill Looley
The Turpins
Murray K. Hill
Gerard & Clark
Orville Stamm

TULSA, OKLA.
Empress.
First Half
Bajork Bros.
Olga
Walter Milton & Co.
Devine & Williams
Geo. Brown & Co.
Last Half
Lai's Sulttai & Co.
Lewis & Norton
King & Harvey
Willis Solar
Bottomley Troupe

TOPEKA, KAN.
Novelty,
First Half
Almonda
Mr. & Mrs. Allson
Laurie Ordway
Huling's Seals
Last Half
Williams & Segal
Bevan & Flint
Fischle's Tyroleans
Watson & Flynn

WICHITA, KAN.
Princess.
First Half
Leila Rebbiai & Co.
Bottomley Troupe
Lewis & Norton
Willis Solar
King & Harvey
Last Half
Tom & Edith Almond
Laurie Ordway
Mr. & Mrs. Allison
Stewart & Donahue
Huling's Seals

LOEW CIRCUIT
(WESTERN)
CHICAGO.
McVicker's.
Brown, Fletcher Trio
Bernard & Shaw
John P. Wade & Co.
Oscar Lorraine
Courtney Sisters
The Phantomes
Rossini
E. J. Moore
Princess Minstrel Misses
Star.
First Half
Delton, Mareena & Delton
Melroy Sisters
Dave Rafael & Co.
Lester & Dolly
Kerslake's Pigs
(One to fill)
Last Half
De Bourge Sisters
Willing, Bently & Willing
"At Ocean Beach"
(Three to fill)
Vlasco.
First Half
Howard & De Loras
Home Folks
(One to fill)
Last Half
Lester & Dolly
Melroy Sisters
Kerslake's Pigs
MILWAUKEE, WIS.
Crystal.
Frances Dyer
De Lea & Orma
Four Xylophonists
Keogh & Cornalia
(One to fill)
Orpheum.
Jeanette Adler & Girls
Mole, Jesta & Mole
(Two to fill)
MARION, IND.
Royal Grand.
First Half
Fox & Evans
(One to fill)
Last Half
Wilson & Schneider
Howard & De Loras

Brooklyn, N. Y.—Teller's Shubert (Leo. C. Teller & H. S. Ascher, mgrs.) "Hobson's Choice" week of Feb. 28. "The Weavers" next.

MAJESTIC (J. R. Pierce, mgr.)—The Calburn Opera Co. (stock) opened here Feb. 28, in "The Red Widow." Week of March 6, "The Firefly." "The Spring Maid" follows.

MONTAUK (Louis Werba, mgr.)—"Daddy Long Legs" week of Feb. 28. "Some Baby" next.

ACADEMY OF MUSIC (F. D. Bedell, mgr.)—H. M. Newman, March 1. Mme. Schumann-Heink, March 5. Aborn Grand Opera Co. 20.

ORPHEUM (F. A. Girard, mgr.)—Bill week of 28: Lillian Russell, Mack, Walker and company, Morrissey and Hackett, Mosconi Bros., Harry Lester Mason, Big City Four, Carlisle and Romer, Three Akkers, and Togan and Geneva.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 28: Sam and Kitty Morton, Valerie Bergere, William Morris, William Oakland and company, Lloyd and Britt, Briscoe and King, Five Cantons, Bobbert and Parker, and Aerial Macks.

BOSWICK (Benedict Blatt, mgr.)—Bill week of 28: Melnitzer and Healy, Wm. Gaxton and company, Chung Hwa Four, Merrill and Otto, Marguerite Farrell, Six American Five Statues, Foley and O'Neil, and Loughlin's dogs.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Outcast" week of 28.

EMPIRE (J. H. Curtin, mgr.)—Watson's Best Trust week of 28. The Liberty Girls next.

CASINO (Chas. Daniels, mgr.)—The Bon Bons week of 28. The Gypsy Maids next.

FLATBUSH (James T. Dolin, mgr.)—Bill week of 28: Bert Fitzgibbon, Beaumont and Arnold, Wm. and Margaret Catty, Samayon, Lloyd and Wilson, Jones, Linick and Schaefer, Hill and Sylvany, Julia Blanc and company.

GAIETY (Louis Kreig, mgr.)—The Big Review of 1916 week of 28. The High Life Girls next.

STAR (M. J. Joyce, mgr.)—Beauty, Youth and Folly week of 28.

CHICAGO VAUDEVILLE.

FEB. 28.

PALACE.

In seventh place, Helene Lackaye's "Overtones" proved best dramatic bit seen in many moons. This wonderful little act could easily be developed into a full time play that would compare favorably with type plays like "Experience." The struggle between superficial and real selves of cultured women held audience spellbound.

Sansone and Delilah opened with interesting gymnastic juggling.

Horace Wright and Rene Dietrich showed splendid voices, Horace singing "Chores of Italy" and "Daughter of Mother Machree" alone, rounding up with "My Mother's Rosary." They sang the "Molly Dear" duet, and Hawaiian beach song.

"Petticoats," a sketch showing what happened when a girl induced a young doctor to propose, again held audience's interest. Grace Dunbar Nile and her company are getting many laughs.

Harry and Emma Sharrocks, a novel mind reading act, more than held its spot.

Eddie Foy and Family got a tremendous reception, as usual, the smallest Foy scoring the biggest hit. They got big hands, retaining most of the songs used last season, also sticking to old gags, though method of introducig family by phone is somewhat different. They got as many encores as they cared to take.

Nina Payne and Joe Niemeyer's singing act scored the same big biz as when first seen in Chicago some weeks ago.

Laurie and Bronson followed "overtones," their "hit" comedy proving immense. They sang "Crazy Over You."

The Cansinos finished with their well known dancing act. *Casper.*

MAJESTIC.

Alexander Carr and company stopped the show with comedy dramatic act, "April Showers."

Delton Mareena and Delton, hand balancers, proved a great starter.

Thurber and Madison, in comedy singing and talking, did nicely.

Lady Sen Mei, Chinese prima donna, sang "Little Bit of Heaven" and "Good-Bye, Good Luck, God Bless You," showing neat wardrobe and fine appearance.

Avon Comedy Four sang "There's a Broken Heart for Every Light on Broadway," "Siam" and "Cider Time." Their comedy went good.

Adelaide and Hughes, assisted by Edward Davis, offered a beautiful dancing act and received big applause.

Diamond and Brennan sang "World Goes Round," "Midnight Cakewalk Ball," with good comedy and talk, put over in snappy fashion.

Willie Weston followed Alexander Carr in character songs.

"Curse on Sisters" made good closing act. *Block.*

McVICKER'S.

Neil McKinley, who is headlined, stopped the show with his nonsense. He sang "Let the Ladies Have Them," "Cider Time," assisted by plant in box, and took encore. "Lawful Wife" was a big scream.

Niles and Orma, in comedy singing and talking, used "Every Heart on Broadway," "Everybody Loves My Girl" and "Old Home Town of Mine." They have good comedy lines and their work is full of gingee.

Rosa Rosa, in a gymnastic act, were entertaining.

O'Neil and Gallagher, with lively chatter and songs, made good impression. They sang "Good Old Days Back Home," and used special scenery of interior of hotel. "Orange Blossom Time in Loveland" went big. They are also good dancers. "Ships That Pass in the Night" proved interesting.

Green and Phillips introduced moving pictures, showing Wolfe Gilbert writing songs. Green, in good voice, sang "Sweet Adair," "I Love You, That's One Thing I Know." He makes neat appearance and puts the songs over.

Weber's Melodyhounds played themselves into favor with ease. *Block.*

WINDSOR.

Marco Sir gave the bill a jumping start with Russian dancing.

Dale and Weber, two girls, double violin and singing, did immense.

Weir and Mack, comedy dramatic sketch, entertained throughout.

Spencer and Williams were a big hit with comedy singing and talking.

"School Days" closed, doing nicely. *Block.*

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "The Birth of a Nation" remains until March 4. "Potash & Perlmutter" 6-11.

TECK (Messrs. Shubert, mgrs.)—Eva Tanguay, in "The Girl Who Smiles," 2-4. Ralph Herz, in "Buggies of Red Gap," 6-11.

SHEA'S (M. Shea, mgr.)—Bill 28-March 4: Sam Bernard, Lohse and Sterling, Blossom Seeley, Cates Brothers, Ollie Young and April, Robert Everett and company, Little Stranger.

OLYMPIC (Bruce Fowler, mgr.)—Menlo Moore's "The Dress Rehearsal," with Sam Mitchell, Charles Laurens and others, attraction week of 28.

LYRIC (H. B. Franklin, mgr.)—Week of 28: Viola Duval, Busch and Shayne, Smiling Smilers, Fred Amberts, Cecil, Eldred and Carr, Kraft and Gros, Margaret Hanley and company.

GAIETY (C. T. Taylor, mgr.)—Twentieth Century Maids week of 28. Million Dollar Dolls follow.

GARDEN (W. F. Grabiner, mgr.)—Merry Whirl 28 and week. Follies of the Hour next.

MAJESTIC (J. Leughlin, mgr.)—Gus Hill's "Boy Scouts" week of 28.

ACADEMY (Jules Michaels, mgr.)—Week of 28: Jack Ross, Alice Deane, Cooper and company, Mlle. Hardin, Radley and Stein.

San Diego, Cal.—Isis (Dodge & Hayward, mgrs.) bookings for the rest of the season are uncertain. It is probable that pictures will be shown.

STRECKFUS (Walter C. Smith, mgr.)—Hippodrome audevilie.

EMPRESS (Mrs. Geo. Trowbridge Hackler, mgr.)—Permanent Players Stock, in "Baby Mine," week of Feb. 28.

SAVOY (Scott A. Palmer, mgr.)—Bill week of Feb. 28: Roberts, Stuart and Roberts, Lewis, Belmont and Lewis, Ray Lawrence, Havenaan's animals, and Herman Trio.

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ERNEST R. BALL

including "IN THE GARDEN OF MY HEART," "TILL THE SANDS OF THE DESERT GROW COLD," "MOTHER MACHREE," "A LITTLE BIT OF HEAVEN," "GOOD BYE, MY LOVE, GOOD-BYE," "LOVE ME AND THE WORLD IS MINE," "TO HAVE, TO HOLD, TO LOVE," "AFTER THE ROSES HAVE FADED AWAY," ETC., ETC., will surely want his 2 latest the first

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Bb (d to e)—C (e to f)—D (f-sharp to g)—Eb (f to g)—F (a to Bb)

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F (c to d)—G (d to e)—Ab (eb to f)—Bb (f to g)—C (g to a)

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Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgrs.)—Empire, New York, indef.
Anglin, Margaret—Alvin, Pittsburgh, 28-March 4. Lyric, Cincinnati, 6-11.
Arliss, George—National, Washington, 28-March 4.
"Alone at Last" (The Shuberts mgrs.)—Shubert, New York, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—Colonial, Boston, 28-March 4.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—National, Washington, March 6-11.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bringing Up Father," Geo. Hill's (Grif Williams, mgr.)—Owensboro, Ky., March 1, Henderson 2, Washington 3, Vincennes, Ind., 4, W. Baden 5, Linton 6, Bloomington, Ill., 7, Bedford 8, Seymour 9, Columbus 10, Greensburg 11.
Charleton, Ruth, & Henry Miller—Hollis, Boston, indef.
Clifford, Billy "Single," Co.—Anderson, S. C., March 1, Piedmont 2.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
Dirrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Omaha March 1, Des Moines, Ia., 2, Cedar Rapids 3, Davenport 4, Powers', Chicago, 6-18.
"Daddy Long Legs"—Montauk, Bkln., 28-March 4, Standard, New York, 6-11.
Eltinge, Julian (A. H. Woods, mgr.)—Toledo, O., 2-4, Cleveland 6-11.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Springfield, Mass., 28-March 4, Bronx O. H., New York, 6-11.
"Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.)—Kansas City, Mo., 27-March 4.
"Experience" (Wm. Elliott, mgr.)—New Haven, Conn., March 6-8.
"Every Woman" (Henry W. Savage, mgr.)—Galveston, Tex., March 1, 2, Beaumont 3, Houston 4-6, Victoria 7, San Antonio 8, 9, Austin 10, 11.
Fiske, Mrs. (Corey, Hilliard, Inc., mgrs.)—Majestic, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—New Amsterdam, New York, 28-March 11.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Cleveland 28-March 4.
Forbes-Robertson—Nashville, Tenn., March 1, Louisville, Ky., 2-4, Indianapolis 5, Evansville, Ind., 6, Terre Haute 9, Bloomington 10, Ft. Wayne 11.
Famous Bostonians (B. E. Lang, mgr.)—Fergus Falls, Minn., March 1, Wahpeton 2, Fargo, N. Dak., 3, 4.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Elting, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 28-March 4.
"Fool There Was, A"—Lyceum, Pittsburgh, 28-March 4.
"Greatest Nation, The" (Wm. Elliott, mgr.)—Booth, New York, 28, indef.
"Garden of Allah"—San Antonio, Tex., March 1-3, Temple 8, Waco 9.
Hilliard, Robert (Wm. M. Gray, mgr.) — Maxine Elliott's, New York, indef.
Hodge, Wm.—Majestic, Boston, 28-March 4.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Harris, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp, New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Shubert, Bkln., 28-March 4.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"Heart of Wetona" (Frohman-Belasco, mgrs.)—Lyceum, New York, 29, indef.
"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgrs.)—Toronto, Can., 28-March 4.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgrs.)—St. Louis 27-March 4.
"Human Soul, The" (J. A. Schwenk, mgr.)—Salt Lake City, U., 28-March 4, Portland, Ore., 6-8, Astoria 9, Sacramento, Cal., 10, 11.
"If Pays to Advertise" (Cohan & Harris, mgrs.)—Wilbur, Boston, indef.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Justice"—New Haven, Conn., March 2-4, Academy, Baltimore, 6-11.
"King of Nowhere"—New Haven, Conn., 29-March 1.
"Katinka" (Arthur Hammerstein, mgr.) — Forty-fourth Street, New York, indef.
Lauder, Harry (Wm. Morris, mgr.)—Youngstown, O., March 1, Wheeling, W. Va., 2, Canton, O., 3, Zanesville 4, Columbus 6, Fairmount, W. Va., 7.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Louisville, Ky., March 1, Campbellsburg 2, Worthville 3, Sparta 4, Walton 6, Georgetown 7, Nicholasville 8, Somerset 9, Herriman, Tenn., 10, Dayton 11.
"Lilac Domino, The"—Albany, N. Y., March 3, 4.
"Law of the Land, The"—Lexington, New York, 28-March 4.
"Little Girl in a Big City, A"—Princess, St. Louis, 27-March 4.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
Mann, Louis—Lyric, Cincinnati, 28-March 4, Belasco, Washington, 6-11.

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COMMERCIAL CATALOGUE of Posters and Cut Outs of Commercial Designs.

Maude, Cyril—Grand Rapids, Mich., March 10, 11.
Marlaine, Geo.—Plymouth, Boston, 28-March 4.
"Melody of Youth" (Heckett & Tyler, mgrs.)—Fulton, New York, indef.
"Me, Him and I" (Hurtig & Seamon, mgrs.)—Columbia, 28-March 4.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Stroudsburg, Pa., March 1, Passaic, N. J., 2, Garfield 28-March 4.
"Mutt & Jeff in College" (Gus Hill, mgr.)—Walnut, Phila., 28-March 2.
"Nobody Home" (Wm. Elliott, mgr.)—Montreal, Can., 28-March 4.
"New Henrietta, The"—Standard, New York, 28-March 4, Adelphi, Phila., 6-11.
O'Hara, Fiske—Newark, N. J., 28-March 4.
"Ohio, the Star"—Blackstone, Chicago, 28-March 4.
"Old Town" (Cohan & Harris, mgrs.)—Cleveland 28-March 4.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, Phila., 28-March 4.
"Only Girl, The" (Joe Weber, mgr.)—Oakland, Cal., 27-March 4.
Post, Guy Bates—Grand Rapids Mich., March 8.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Pom Pom" (Henry W. Savage, mgr.)—Cohan's, New York, 28, indef.
"Princess Pat, The"—Ford's, Baltimore, 28-March 4.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Broad, Phila., 28-March 4.
"Pair of Silk Stockings" (Winthrop Ames & Shubert, mgrs.)—Princess, Chicago, indef.
"Rip of Sixes, The" (Wm. H. Frazee, mgr.)—Effingham, Ill., March 1, Mattoon 3, Paris 4.
"Potash & Perlmutter," Eastern Co. (A. H. Woods, mgr.)—St. Paul 2-4, Milwaukee 5-11.
"Potash & Perlmutter," Western Co. (A. H. Woods, mgr.)—Bridgeport, Conn., March 1, Danbury 2, Norwalk 3, Torrington 4, New Britain 6, Norwalk, Conn., 4, Hartford 6, 7, Springfield, Mass., 10, 11.
"Peck's Bad Boy" (Lew Herman, mgr.)—Montgomery, Ala., March 1, Selma 2, Bothan 3, Birmingham 4, Live Oak, Fla., 6, Lake City 7, Gainesville 8, Ocala 9, Palatka 10, Fernandia 11.
Ring, Blanche (A. H. Woods, mgr.)—Cohan's, Chicago, indef.
Rae, John C.—Cedar, Kan., March 1, Downs 2, Portis 3, Woodston 4.
"Rosedale"—Crescent, N. Y.—Winter Garden, New York, indef.
"Road to Mandalay"—Park, New York, March 1, indef.
"Ruggles of Red Gap"—Chicago, Chicago, 28-March 4.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Fulton, Pittsburgh, 28-March 4, Blackstone, Chicago, 6-18.
"Real Gentleman, A" (Guy Canfman, mgr.)—Lake City, Ia., March 3, Cherokee 4, Schleswig 5, Manson 6, Aurelia 7.
"Robin Hood" (Fulton Opera Co.)—Pocatello, U., March 1, Logan 2, Ogden 3, Salt Lake City 5, Ft. Douglas Canyon 6, Provo 7, Ingleside, Colo., 7, Leadville 8, Sedalia 9, Pueblo 10, Victor 11.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Syracuse, N. Y., March 1, Erie, Pa., 2, Ft. Wayne, Ind., 3, Grand Rapids, Mich., 4, Lansing 6, Jackson 7, Kalamazoo 8, Ann Arbor 9, Toledo, O., 10, Dayton 11.
Sanderson-Brian-Cawthorn Co. (Charles Frohman, Inc., mgrs.)—Syracuse, N. Y., indef.
Sothern, E. H.—Adelphi, Phila., 28-March 4.
Starr, Frances (David Belasco, mgr.)—Belasco, New York, indef.
"Sari"—Majestic, Newark, N. J., 6-11.
San Carlo Grand Opera Co.—Memphis, Tenn., March 1-4.
"Stop! Look! Listen!" with Gaby Deslys (Charles Dillingham, mgr.)—Globe, New York, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Sari" (Henry W. Savage, mgr.)—New Orleans 27-March 4, Lake Charles 5, Beaumont, Tex., 6, Houston 7, 8, Galveston 9, San Antonio 10-12.
"Some Baby" (Henry B. Harris' Estate, mgr.)—Harris, New York, 28-March 4, Standard, Bkln., 6-11.
"Son Americ Fiest"—Rochester, N. Y., 28-March 4.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Gonzales, Tex., March 1, Weimar 2, Giddings 3, Hutto 4, West 6, Martin 7, 8, Groesbeck 9, 10, Colledge 11.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Henry, S. Dak., March 1, Bryant 2, Ramona 3, Oldham 4, Dell Rapids 6, Flandreau 7, Madison 8, Howard 9, Iroquois 10, Carthage 11.
Tanguay, Eva—Buffalo, N. Y., March 2-4.
Thurston (Jack Jones, mgr.)—Wilmington, Del., 28-March 4, Walnut, Phila., 6-11.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Treasure Island," Special Co. (Chas. Hopkins, mgr.)—Academy, Baltimore, 28-March 4.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Garrick, Phila., 28-March 4.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Grand, Cincinnati, 28-March 4.
"Town Topics"—Shubert, St. Louis, 27-March 4, Chicago, Chicago, 5, indef.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Angola, Ind., March 1, La Grange 2, Kendallville 3, Goldwater, Mich., 4, Adrian 6, Tecumseh 8, Charlotte 10, Saginaw 11, 12.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Selwyn & Co., mgrs.)—Hartford, Conn., 28-March 4, Albany, N. Y., 6-11.
"Uncle Tom's Cabin," Eastern Co. (C. D. Ackerman, mgr.)—Williamsport, Pa., March 2, Sunbury 3, York 4, Lancaster 6, 7, Hagerstown, Md., 8, Pottstown, Pa., 9, Reading 10, Easton 11.
"Uncle Tom's Cabin," Southern Co. (J. W. Brownlee, mgr.)—Geneva, N. Y., March 4, Albion 6, Batavia 7, Dunkirk 8, Ashtabula, O., 9, Canton 10, 11.
"Very Good, Eddie" (Mayfair, Comstock & Gest, mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Waddell, David—"Jones", Chicago, 28-March 4.
Watson, Al. H. (Sidney R. Ellis, mgr.)—Victoria, Chicago, 27-March 4.
"Weavers, The" (Modern Stage Co., mgrs.)—Newark, N. J., 28-March 4, Shubert, Bkln., 6-11.
"World of Pleasure, A"—Lafayette 2, 3, 4, St. Thomas 8, London 9, Galt 10, Brantford 11.
"Yellow Jacket" (Mr. & Mrs. Coburn)—Minneapolis, March 2-4.
"Young America" (Cohan & Harris, mgrs.)—Olympic, St. Louis, 27-March 4, Grand, Cincinnati, 6-11.

BANDS AND ORCHESTRAS.

Beividere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Sousa's Band—Hipp, New York, indef.
Tinker's Orchestra & Concert Co.—Greenwich, N. Y., 28-March 4, Shelburne Falls, Mass., 6, Northampton 7.

BURLESQUE SHOWS.
(See Burlesque Page.)

MISCELLANEOUS.

Ka Delt Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Biloxi, Miss., 28-March 4, Gulfport 6-11.
Lucy, Tod, Comedy Trumpeter—Champaign, Ill., March 1, Urbana 2, N. Hampton 3, Kirkland, Ill., 6, La Grange 7, Livonia, Mo., 10.
Laurant Co.—Canton, O., March 1.
Mc-Gee, Bob & Co.—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—Jacksonville, Fla., 28-March 4, Tampa 6-11.
Rogers, Will, Co. (Chas. Frohman, Inc., mgrs.)—Defiance, O., March 2-4, Bellevue 6-8, Upper Sandusky 9-11.
Smith, Mysterious—Homestead, Ia., March 1, Davis City 2, Corydon 3, Melcher 4, Cambridge 6, Nevada 7, Lancaster 8, Scholler 9, Holstein 10, Castorla 11.

COMPANIES IN TABLOID PLAYS.

"Around Cozy Corners" (Logansport, Ind., March 2-4.
Colonial M. C. Co.—Logansport, Ind., 28-March 4.
Enterprise Stock (Norman Hilyard, mgr.) — Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Blossburg, Pa., 28-March 4, Newcomerstown, O., 6-11.
Junior Revue of 1916 (Woods Amuse. Co., mgrs.) — Riverside, Chicago, March 5-8.
Loring Musical Revue—Fall River, Mass., March 12.
Melody Maids (Fred Webster, mgr.)—Ada, Okla., 28-March 4.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Slauson & Tyson's Premier Girls—Camden, N. J., indef.
Southern Belles M. C. Co.—Coffeyville, Kan., 28-March 4.
Southern Sundowns (L. L. White, mgr.)—McAlester, Okla., 28-March 4.
Tabaria Girls (Dave Newman, mgr.)—Birmingham, Ala., 28-March 4.

MINSTRELS.

De Rue Bros.—Cadiz, O., March 1, Bowerstown 2, New Philadelphia 3, Newcomerstown 4, Cochocton 6, Barnesville 7, Caldwell 8, Dresden 9, Cornwall 10, Zanesville 11.

"I'M GOING TO HIT THE TRAIL"
BY J. BRANDON-WALSH & ERNIE ERDMAN
A SONG FOR ANY SPOT IN YOUR ACT
WRITE FOR IT TODAY
FORSTER-MUSIC PUBLISHER.
ROOM 30 - GRAND OPERA HOUSE
CHICAGO
NO USE IN MY RAVING ABOUT IT,
SEEING AND HEARING IS BELIEVING
YOU'LL LIKE IT - NO DOUBT ABOUT IT. A
ORCHESTRATION IN YOUR KEY READY FOR YOU.

Field's, Al. G.—Anniston, Ala., March 1; Huntsville 2, Columbia, Tenn., 3; New Decatur, Ala., 4, Hot Springs, Ark., 5, 6, Ft. Smith 7, Muskogee, Okla., 8, McAlester 9, Okla. City 10-12.
O'Brien's, Neil (O. P. Hodge, mgr.)—Lewiston, Me., March 1, Laconia, N. H., 2, Manchester 3, Portland, Me., 4, Lowell, Mass., 6, Nashua, N. H., 7, Pittsfield, Mass., 9, Greenfield 10, Hoosic Falls, N. Y., 11.

CARNIVAL.

Great American Shows—Hattiesburg, Miss., 26-March 4, Laurel 6-11.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., Indef.
Avenue Players—Detroit, Indef.
Arvine, George, Stock—American, Phila., Indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, Indef.
Angelis Comedians (Billie O. Angello, mgr.)—Post, Tex., 28-March 4, Roscoe 6-11.
Auditorium Players—Auditorium, Baltimore, Indef.
Broadway Players—Ogden, U., Indef.
Bainbridge Players—Minneapolis, Indef.
Bryant, Marguerite, Stock—Mackenport, Pa., Indef.
Baker Quality Stock—Rochester, N. Y., Indef.
Barrett Players (J. R. Barrett, mgr.)—Springfield, O., Indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., Indef.
Blowsell-Stock Stock—Newark, N. J., Indef.
Burnison, Clayton, Players—Dixie, Manayunk, Phila., Indef.
Boyer, Nancy, Stock (Henry Testa, mgr.)—Bay City, Mich., March 2-4.
Bunting, Emma, Stock—Memphis, Tenn., 28-March 4.
Craig Stock—Castle Sq., Boston, Indef.
Craig, Ben, Players—Shea's, Buffalo, Indef. (first half), Indef.
Calhoun Opera Stock—Majestic, Bkln., 28, Indef.
Carter, Russ, Comedians—Jewell, Kan., 2-4.
Cornell-Price Players—Herrin, Ill., 2-4, Mt. Vernon 6-18.
Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, O., Indef.
Chicago Stock—Glens Falls, N. Y., 28-March 4.
Denham Stock—Denver, Indef.
Dubinsky Bros. Stock—Kansas City, Mo., Indef.
Davis Stock—G. O. H., Pittsburgh, Indef.
Driscoll, Geo., Players—Montreal, Can., Indef.
Dougherty Stock (Jim Dougherty, mgr.)—Ottumwa, Ia., 28-March 8, Wapello 9-11.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., Indef.
Emerson Players—Lawrence, Mass., Indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., Indef.
Elsmere Stock—Elsmere, Bronx, N. Y., Indef.
Empire Theatre Stock—Empire, Pittsburgh, Indef.
Forsberg Players—Lancaster, Pa., Indef.
Fisher, Ernest, Stock—St. Paul, Indef.
Fowler, Majestic, Stock—Majestic, Mich., 28-March 4.
Grace George Stock—Playhouse, New York, Indef.
Grand Opera House Players—G. O. H., Bkln., Indef.
Grand Stock—Toronto, Can., Indef.
German Stock—German, Cincinnati, Indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., Indef.
Glaser, Vaughan, Stock—Cleveland, Indef.
Hyperion Players—New Haven Conn., Indef.
Hudson Players—Union Hill, N. J., Indef.
Horne Stock—Erie, Pa., Indef.
Hamilton Stock—Gloversville, N. Y., Indef.
Jefferson Players—Portland, Me., March 6, Indef.
Keith Stock—Bronx, New York, Indef.
Knickerbocker Stock—Knickerbocker, Phila., Indef.
Keyes, Chet, Players—Zanesville, O., Indef.
Lytell-Vaughan Stock—San Francisco, Indef.
Longacre Stock—Bridgehampton, L. I., N. Y., Indef.
Lewiston Players—Lewiston, Me., Indef.
Lowe-Adair Stock—Steubenville, O., Indef.
Linden, Grace, Stock (Chas. A. Cassinus, mgr.)—Montgomery, Ala., Indef.
Little Playhouse Stock—Mt. Vernon, N. Y., Indef.
Morosco Stock—Los Angeles, Indef.
Malloy-Corinne Players—Toronto, Can., Indef.
Mozart Players—Elmira, N. Y., Indef.
McWatters, Webb & Co.—Terre Haute, Ind., Indef.
Melville's Comedians—Little Rock, Ark., Indef.
Murphy, Eugene J., Stock—Spartanburg, S. C., until April 15.
Maxwell Stock Co. (C. M. Maxwell, mgr.)—Salem, W. Va., 28-March 4.
Marks, Ernie, Stock—Welland, Ont., Can., 27-March 4.
Machan's Players—Chatham, Ont., Can., 28-March 4.
North Bros.' Stock—Omaha, Neb., Indef.
Northampton Players—Northampton, Mass., Indef.
Nestell Players—Hutchinson, Kan., Indef.
National Stock—National, Chicago, Indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., Indef.
Oliver Players (Ed. Williams, mgr.) — Topeka, Kan., Indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., Indef.
Poli Players—Poli's, Washington, Indef.
Poli Players—Scranton, Pa., Indef.
Poli Players—Hartford, Conn., Indef.
Park Theatre Stock Co.—St. Louis, Indef.
Palace Players—Manchester, N. H., Indef.
Pabst Stock—Pabst, Milwaukee, Indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., Indef.
Robbins, Clint & Bessie, Stock (Clint A. Robbins, mgr.)—Columbia, Wis., March 1, Newcastle 2, Crawford, Neb., 3, 4, Rushville 6, Gordon 7, 8, Valentine 9, 10, Long Pine 11, 12.
Rogers, Harry, M. C.—Greensboro, N. C., 28-March 4.
Shubert Stock—Milwaukee, Indef.
Strand Theatre Stock—Cedar Rapids, Ia., Indef.
Shenandoah Stock—Shenandoah, Pa., Indef.
Strand Arcade Stock—Toledo, O., Indef.
Sherman & Usher Stock—Moose Jaw, Can., Indef.
San Diego Dramatic Players—San Diego, Cal., Indef.
Shelton, Harry, Dram. Co.—Wilmington, O., 28-March 4.
St. Clair, Norene, Stock—St. Petersburg, Fla., 28-March 4.
Union Hill Players—Union Hill, N. J., Indef.
Urban Stock—Rockport, Me., 28-March 4.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., April 26, Indef.
Wallace, Chester, Players—Oak Park, Ill., Indef.
Wallace, Morgan, Players—Peoria, Ill., Indef.
Wallace, Morgan, Players—Anderson, Ind., Indef.
Wigwam Stock—San Francisco, Indef.
Wight Players (C. H. Willard, mgr.)—Audubon, Ia., 28-March 4, Harlan 6-11.
Wesselman-Wood Stock (Billy Young, mgr.)—Humphrey, Neb., 28-March 1.
Yonkers Stock Players—Yonkers, N. Y., Indef.

Cleveland, O.—Opera House (A. F. Hartz, mgr.). "On Trial" Feb. 28 and week. Julian Eltinge, in "Cousin Lucy," next week.
Colonial (E. Ray Goetz, mgr.)—Wm. Fayersham, in "The Hawk," 28 and week, followed by "The Yellow Ticket," with Emily Stevens.
Keith's Hippodrome (H. A. Daniels, mgr.)—Bill week of 28: Mrs. Langtry and company, J. C. Nugent and company, Mabel Mayne's birds, Allman and Dody, Milo, Allen and Howard, Adeline Francis, Les de Kos Troupe, and pictures.
Prospect (J. W. Lyons, mgr.)—"Mutt and Jeff in College" 28 and week. Next week, "The Boy Scouts."
New Lyceum.—For week of 28, the Vaughn Glaser Stock Co. presents "The Poster." Next week, "Kick In."
Miles (W. P. Gallagher, mgr.)—Bill week of 28: "The Bandit," with Fred Hawley and Frances Haight, Brown, Fletcher Trio, Harvey-De Vora Trio, Cameron and Connors, and Pictures.
Pastorella (F. E. Sens, mgr.)—Bill week of 28: "The Footlight Girls," Eldridge and Barlow, Smith and Green, Chas. Diamond, Jules Marceau company, Wills and Wiles, and pictures.
Star (Drew & Campbell, mgrs.)—Gayety Girls 28 and week.
Empire (Phil Isaac, mgr.)—Hello, Paris 28 and week.

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.) Julian Eltinge Feb. 27-March 1, John T. Reed 2, 3, Otis Harlan 4, Mae Vernon Castle 5, 6, Guy Bates Post 8, and Cyril Maude 10, 11.
Empress (Jesse J. Moler, mgr.)—Bill week of 28: "The Forest Fire," Joe Cook, Marie Fitzgibbon, Ed. Reese and Preston, Maddox and Ford, and Porter J. White and company.
Orpheum (Harvey Worthington, mgr.)—Bill week of 28: Hoier and Crystal, Brooks and Lorella, Davis and Kitty, Dressler and Wilson, Mrs. Duff and Douglas, Herbert's Dog Circus, Mary McPherson, Rae, Bell and Harry, and Aerial Roonys.
Isis (Geo. C. Nichols, mgr.)—Bill week of 27: Allen and Foster, Armand and Cortez, Three Danubian Girls, Berger Trio, Rehberg Girls, Chrisholm and Breen, Three Jeanettes, the Mortimers, Orpheus Comedy Four, and Sol St. John company.
Majestic (Otto Klives, mgr.)—Record Breakers week of 28.

Indianapolis, Ind.—Murat (Nelson G. Trowbridge, mgr.). "The Battle Cry of Peace" week of Feb. 27, "A World of Pleasure" March 7-8.
English's (Ad. F. Miller, mgr.)—"The Birth of a Nation" week of 27, "Bohemian Girl" March 3, "Twin Beds" 9-11.
Keith's (Ned S. Hastings, mgr.)—Bill week of 28: Frank McIntyre, Seven Colonial Belles, Francis Dooley and Corinne Sayles, Hilda Thomas and Lou Hall, Aileen Stanley, Society and Antoinette, and Three Johns.

Lyric (Barton & Olsen, mgrs.)—Bill 28-March 1: Rhoda and Crampton, Prince and Deerie, Jewell Comedy Trio, Phil La Tosca, Lane and Harris, For 2-4: Kenny and Hollis, Agnes Kayne, Gardner Maniacs, Dorothy Herman, Hanlon, Dean and Hanlon.
Majestic (G. E. Black, mgr.) — Monte Cristo Girls week of 28.
Columbia (Sam Davis, mgr.)—The Nifty Maids week of 28.

Portland, Me. — Jefferson (George I. Appleby, mgr.) "It Pays to Advertise" Feb. 28-March 1, Neil O'Brien's Minstrels 4, the Jefferson Players, headed by Jessie Glendenning and James Crane, open the permanent stock season, 6.
Kerry's (Harry E. Smith, mgr.)—Bill week of 28: Lynn Overman and company, Albert G. Cutler Chief Canpoleon, Erford's Seamen, Lucas and Lucille, Rice and Francis, Rose Schmettan and Brother, and pictures.
New Portland (James W. Greely, mgr.)—Bill 28-March 1: Choy Ling Hee Troupe, Elmina, Walsh and Mayo, Zieka and company, and Howard Trio. Bill 2-4: Anderson and Evans, Old Homestead Four, Booth and Valerie, and Crane and Tuckliffe.
Greely's (C. W. MacKinnon, mgr.)—The Winsome Winning Widows, with Joe Taylor, present musical comedy week of 28.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Fighting in France" (pictures) Feb. 28-March 1. "The Treasure Chest" (local talent), 2-4.
Poli's Palace (Gordon Wrightner, mgr.)—Bill 28-March 1: Skater's Bijouve, Walters and Walters, Kay, Bush and Robinson, Helen Davis, Wilson and Wilson, Billy Bouncer and company. For 2-4: Prince and Avis, Marshall and Tribble, Gorsine and Gossett, Gonna and Carney, James J. Corbett, Romeno and Frank and company.
Gilmore (Robt. J. McDonald, mgr.)—French Models week of 28.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "Sari" week of Feb. 27, to be followed by "The Liar."
Orpheum (Arthur B. White, mgr.)—Bill week of 28: Caroline White, Mazie King and Ted Doner, Lew Hawkins, Jim Cook and company, Harry G. Rudolf, Gardiner Trio, and Laura Nelson Hall and company.
Dauphine (Lew Rose, mgr.)—Stock burlesque.

Los Angeles, Cal.—Mason Opera House, week of Feb. 28, "Mutt and Jeff in College."
Morosco—Week of 28, "Bellamy the Magnificent," with Morosco Stock Co.
Burbank.—The Boston Grand Opera Co. and the Pavlowa Russian Ballet will be here week of March 6 for eight performances.
Orpheum.—Bill week of Feb. 28: Metropolitan Girls, Joseph Howard, Frank Fogarty, Eddie Cantor and Al. Lee, Emmet Devoy and company, Marie Bishop, Meing and Snyder, and Chick Sales.
Pantages.—Bill week of 28: Alf. Golding, "Mexico," O'Neal and Walmsley, Hugo B. Koch and company, and Peggy Breman and Brother.

THE NEW CLIPPER
RED BOOK
AND DATE BOOK
For Season 1915-1916

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.
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WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aniger Bros. Missouri Valley, Ia.
Allen, Tom W. Shows Pekin, Ill.
Barnum & Bailey Bridgeport, Conn.
Barnes, Al. G. Venice, Cal.
Bailey, Mollie, Great H. H. Shows, 1213 Oak St., Houston, Tex.
Barkoot Carnival Co. Knoxville, Tenn.
Backman's Animal Shows, Box 137, Texarkana, Tex.
Barlow, Ed. P. South Milford, Ind.
Bayne, J. T. Altus, Okla.
Bonner Bros. Buffalo, Okla.
Brown Family Anderson, Ind.
Buckskin Bill's Wild West Cambridge, Ind.
Broncho John's Wild West Valparaiso, Ind.
Brown's United Shows, 717 So. Beach St., Syracuse, N. Y.
Braden, C. A. Natchez, Miss.
Brown's, Ed., Overland Shows Bath, Me.
Brundage, S. W., Shows Leavenworth, Kan.
Billie Broughton's Oveland Shows Ambia, Ind.
Burk's H. T. Shows, Pannock St. and Col. Ave., Denver, Col.
Buckskin Jim Yellowjacket Wild West Aiken, Ia.
Brown's Combined Little Rock, Ark.
Carlin Bros.' New Modern Shows, Paschall, Pa., or 1316 So. 64th St., Phila.
Colonade Grand's Sparta, Ky.
Clark Bros. Atoka, Okla.
Cancie Bros.' Shows Latrobe, Pa.
Clark's United Shows Alexandria, La.
Coulter, W. H. Albany, Mo.
Collins, F. T., Wagon Shows Strong, Ark.
Cooley & Thom Pt. Pleasant, W. Va.
Carlisle's Wild West South Cairo, W. Va.
Carter, John Wheeling, W. Va.
Conkling's Tent Shows Mattewan, N. Y.
Crawford, Col. Box 677, Red Key, Ind.
California Frank's Wild West Leavenworth, Kan.
Cunningham Bros. Leavenworth, Kan.
Canada Frank Tipton, Ia.
Cole & Rice Geneva, O.
Carson, Kit, Wild West Birmingham, Ala.
Dowaie, Andrew Timonium, Md.
Darlington Bros. Danville, Ind.
De Castro's Riverside Ave., Jacksonville, Fla.
De Kreko Bros.' Shows San Antonio, Tex.
Eisenbarth, S. E. Marietta, O.
Elfs, Geo. S. Boeing, Tex.
Ellsinger's Old Pony Show Kansas City, Kan.
Elser, Fred Garland, Pa.
Evans, Ed. A., Greater Shows Independence, Kan.
Ferari, Francis North Randall, O.
Freed, F. W. 606 Grand St., Niles, Mich.
Finn, Thos. L., & Co. Hoosick Falls, N. Y.
Fair Bros. La Salle, Wis.
Fowler & Clark's Famous Dog and Pony Show, Albany, Mo.
Gentry Bros. Bloomington, Ind.
Gorton's, S. F. Toledo, O.
Golden Bros. Berlin, Pa.
Great Eastern Shows Reading, Pa.
Great Wagner Shows Milwaukee, Wis.
Great Patterson Shows Paola, Kan.
Guyer Bros. Lexington, Mo.
Hagenbeck-Wallace Shows West Baden, Ind.
Heinz & Reckmann Shows Joplin, Mo.
Honest Bill Shows Quemeno, Kan.
Hunter, Harry C., Shows Monessen, Pa.
Horne & Co. Denver, Col.
Horner's Greater Shows Ayrshire, Ia.
Hoover Shreveport, La.
Harris, Chas. N. Schuylerville, N. Y.
Hall, F. W. Atwood, Kan.
Hall & Son, W. Jr. Evansville, Wis.
Harkness & Fox's McKeesport, Pa.
Heiser, Prof. J. H. Beauregarde, Miss.
Heber Bros. 312 E. 17th Ave., Columbus, O.
Henry, E. Stonewall, Okla.
Howe's Great London Montgomery, Ala.
Jones Bros.' World Toured Shows St. Louis, Mo.
Jones Bros.' Canadian Shows Toronto, Can.
Jones, Johnny J., Expo. Shows Orlando, Fla.
Jones' Famous Shows Leavenworth, Kan.
Kennedy, Con T., Shows Leavenworth, Kan.
Kennedy Bros. Percy, Okla.
Kerr's Novelty Sensation Show Indianapolis, Ind.
Ka-Dell-Kritchield Show Marseilles, Ill.
Knight, H. Sharon, Pa.
Krause Greater Shows Philadelphia, Pa.
Lemmon, Ray & Lewis San Antonio, Tex.
Lampe Bros.' Shows Absecon, N. J.
La Tena's Wild Animal Circus, Harold Grace, Mgr. Thompsonville, Miss.
London Dublin, Va.
Lambert Bros. Gus Salem, Ill.
Lamont Bros. Cozad, Neb.
Lowry Bros. Shenandoah, Pa.
Lombard, J. G. Saco, Me.
Lowrie Bill Box 202, Quemeno, Kan.
Marble's, W. E. Spottsville, Ky.
Mighty Sam Poo Show Brooklyn, N. Y.
Martin Bros. Savannah, Ga.
Mardo's Owensboro, Ky.
Miller Bros.' Big Show Ramey, Pa.
Mingill Bros.' (Nos. 1 and 2) Delaware, O.
Miller Bros.' 101 Ranch Bliss, Okla.
Murdock Bros. Gardner, Mass.
Mighty Chief Charleston, S. C.
Oklahoma Bill Wild West Douglas, Ga.
Patrick (S. E.) Greater Shows Hazleton, Pa.
Pierce Amusement Co. Goldsboro, N. C.
Publiones Cafe Central, Havana, Cuba
Rippel, C. Frankford, Ind.
Reed's, A. H. Vernon, Ill.
Singling Bros' Chicago Office, 224 Institute Place
Winter Quarters, Baraboo, Wis.
Riggs' Wild West Parish, Pa.
Renfo Bros. 220 Taggart St., Pittsburgh, Pa.
Robinson, Yankee Granger, Ia.
Robinson's, John Terrace Park, O.
Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati
Robbins, F. A. Trenton, N. J.
Ridley, Geo. W. Homer, N. Y.
Rutherford Greater Shows Saginaw, Mich.
Smith's, E. G. Buckstown, Pa.
Sells-Floto Shows Denver, Colo.
Smith Greater Shows Augusta, Ga.
Smith, Prof. Harry Grafe, Pa.
Smith's, E. G., Colossal Shows Anwater, O.
Sparks, John H. & Chas. Salisbury, N. C.
Sloats Bros.' Shows Pattemburg, N. J.
Stewart, Cap Fort Wayne, Ind.
Starrett's 87 Clermont Ave., Brooklyn, N. Y.
Sun Bros. Macon, Ga.
Silver, Bert Cryrstal, Mich.
Spaun, Byron Haverford, Pa.
Swift Bros. Golden Gate, Ill.
Swain (W. J.) Show Co., Swain Bldg., Gravier & Telemachus Streets, New Orleans
Tenmen, Ben Colby, Wis.
Tompkins, C. H. Lambertville, N. J.
Terry Shows Little Sioux, Ia.
Tide's Wild West Flanagan, Ill.
Van's Famous Shows Canton, Can.
Van Hausen's, J. J. Highland, Kan.
Wheeler Bros. Oxford, Pa.
Wintermute Bros. Ft. Atkinson, Wis.
Wren, W. G. Leipsic, O.
Wood's, J. I. Latta, S. C.
Washburn's Mighty Midway Shows Chester, Pa.

BATHING AND SKATING.

Idora Park, Oakland, Cal., will be in the field next Fall with an ice skating rink, Manager E. L. York announcing that work has already begun on a $75,000 salt water swimming tank and ice rink.

Another Idora feature will be a large artificial beach of forty thousand square feet, completely surrounding the tank. Tons of the finest Carmel white sand will be used, and palms will give the beach an ideal appearance. The tank will be 75 by 300 feet. Salt water will be piped from the end of the Key Route Pier, and will be heated, filtered and sterilized at the park.

CORA BECKWITH will have two swimming shows for the Summer season, with a new forty thousand gallon tank, a free show at the principal fairs, and the other under canvas, opening about May 15.

THE KENTUCKY DERBY COMPANY has been incorporated to manufacture amusement devices, toys, games, for $13,000, by C. Monteith Gilpin, Howard Pendleton Jr. and Harold P. Winans.

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DEATHS

Harry Selby Fulton.

Harry Selby Fulton, at Mt. Carmel Hospital, Columbus, O., Feb. 20, aged fifty years.

Mr. Fulton was one of the most popular and best informed theatrical agents and business managers in this country. He was in advance of Montgomery & Stone's "Lady of the Slipper" when stricken two years ago.

He was born at Homer, O., and was at first a newspaper man, but entered theatricals at the conclusion of the Civil War, associating himself with the late Kirke La Shelle, then a prominent producer.

As a theatrical agent Mr. Fulton was noted for his brilliant literary style. He was a member of the Friars. Five sisters and a brother survive. The body was sent to Newark, O., his home, for burial.

"Sunny" Kilduff (Mrs. Arthur O. May), at American Hospital, Chicago, Ill., Feb. 22. The date was the anniversary of her first appearance on the stage. Death was from pneumonia. She was a member of the vaudeville team of May and Kilduff, and made her stage debut at the old Dearborn Theatre, Chicago, Feb. 22, 1902. Her next engagement was with Richard Carle, in "The Storks" and "The Tenderfoot," and then she opened a stock company at the Bush Temple, in Chicago. For the next three seasons she was in the employ of Rowland & Clifford, and the following year worked in Selig pictures. Her last season in the legitimate was in the support of Vaughn Glaser, in "Mr. Blimp." Her first appearance in vaudeville was with her two sisters, the act being known as Kilduff and the Allerton Sisters, and a few years ago she became associated with Arthur O. May in an offering which won favor on Western vaudeville circuits, billed as May and Kilduff. They were married on June 4, 1914. Miss Kilduff was one of the most popular girls of the Chicago vaudeville colony. Her real name was Anne Sunshine Schwichtal.

Charles W. Goetz.—Nellie B. Chandler sends us the following about Charles W. Goetz, who died in St. Joseph's Hospital, Kansas City, Mo., Jan. 24 of cerebro meningitis. Mr. Goetz went to Denver in September, 1915, suffering with tuberculosis. He was business manager for Nellie Chandler and her Empress Ladies Orchestra, Ray State Ladies Orchestra, the Harmony Maids, and other female musical organizations for the past six years, and was the American Ladies Band and the International Ladies Band that was a feature with Leon Washburn's Carnival Company in 1914. He was presented as a short story writer, and known by the press as "Little Charley." The local Order of Moose, of which he was a member, took charge of the body, having it shipped to Buffalo, N. Y., where the Buffalo order conducted impressive services at his late home, 168 Adams Street. Interment was at Forest Lawn Cemetery, that city. His mother and a younger brother survive.

H. Quintus Brooks, in Montreal, Can., Feb. 18, aged fifty-nine years. For the past thirteen years he was associated with His Majesty's Theatre, in that city, being its manager for the past year. For thirty years he was one of the leading theatrical men of this country. He was for a time on the staff of *The Dramatic Mirror* when Harrison Grey Fiske was its editor, and was for many years in advance agent for Charles Frohman, also for three years with "The Girl I Left Behind Me." He managed "Charley's Aunt" and "The Girl From Maxim's," and other favorites during his career. Burial was made 23.

May Belle (Mrs. Charles Broderick), at St. Francis Hospital, Wichita, Kan., Feb. 18, aged twenty-four years, of a complication of diseases. She had been lately associated with Jim Terry's "Alamo Girls" and Hank Brown's "Honeymoon Day," musical organizations, touring Texas. Mr. Broderick is associated with his father at Wichita in the running of the Brunswick Pool Parlor, and he and his wife had been residing there about eight months. Funeral services were held at the chapel of the Mueller undertaking parlors, 21, and burial made at Maple Grove Cemetery.

Alice Seguin Delaur, at her home, 53 West Twenty-fifth Street, this city, Feb. 19. She was the of the term Delaur and Dabrimont Trio. Funeral services were held 21, and interment made in Calvary Cemetery.

Louis Blumenberg, at his home, 2030 Broadway, this city, Feb. 22, aged fifty-eight years. He was well known as a musician, and was president of *The Musical Courier*. About twenty years ago he was cello soloist with many of the leading orchestras and with several opera singers, including Mme. Calve and the late Mme. Nordica. He and his brother, Mark E., were associated in running *The Musical Courier* twenty years ago, and upon the latter's death he became president of the company. He was unmarried.

John R. Gilbert, in Harlem Hospital, this city, Feb. 25, aged forty-nine years, from gas poisoning. He was previous to 24, Belle asleep in the bedroom of his home at 221 West One Hundred and Twenty-seventh Street. His widow, known on the stage as Ruth Hayes, found her husband unconscious. He played in "The Lion and the Mouse," and other successful productions.

Arthur Banta, at the home of his sister, Mrs. Minnie Harland, 581 Elm Street, New Haven, Conn., Feb. 24. He was a member of the Four Musical Banta Brothers, for many years a well known act in vaudeville and burlesque. He was a member of the White Rats, and highly thought of by all who knew him.

Maude Morris (Mrs. Sol Robinson), in Deaconess Hospital, Boston, Mass., Feb. 19. She had been with George M. Cohan's productions, most recently in "The Man Who Owns Broadway." Funeral services were held at her home in Boston, 20, and the body brought to New York for burial. Her husband, two sons and a daughter survive.

R. Hemri Strange (colored), aged fifty-two years, at 1003 South Eighteenth Street, Indianapolis, Ind., Feb. 11. He made a reputation playing King Menelik with Williams and Walker's "Abyssinian" company. His widow, one brother and two sisters survive. Funeral services were held 15, and interment made in Eden Cemetery, Indianapolis.

Michael Raddy, at the Home of Incurables, the city, Feb. 20. He was at one time employed in the office of Cohan & Harris, where his widow, Lillie Raddy, is Air, formerly announced secretary. Funeral services were held 23, in Baltimore, Md., where the body was sent for burial.

Thomas E. Wilkinson, auditorium at Madison, Ind., Jan. 22, where he had been confined for the past month. His last engagement was with Hoyt's E. Koch, in "The Call of the Cumberlands." He was sixty-four years old. His widow, Jeanette Lucas, survives.

Ida Maitland (Mrs. Al. Edwards) died Feb 26 at the Polyclinic Hospital, this city. Funeral services were held from 153 East Forty-fourth Street.

Mrs. Jacob Sweetman, mother of Grace Filkins and Percy Sweetman, business manager of "Twin Beds" company, died Feb. 24. She is survived by her daughters and the one son.

Dick Strand was drowned in Boston, Mass., Feb. 20. He died suddenly Feb. 18.

Jack Lait, American newspaper writer, who became a British subject last year, died Feb. 28, aged sixty-three years, in Chelsea, England. He was a cou. He had been ill several months, suffering from chronic affection which had been complicated by two strokes of apoplexy.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "Under Fire" week of Feb. 28, "Potash & Perlmutter" 6-8, "Peg o' My Heart" 9-11, "Experience" (return) 13-15.

Poli's (Neal Harper, mgr.)—The Poli Players, in Dr. Gratton Donnelly's thanked play, which the patrons will christen, week of 28. "The Girl in the Taxi."

Palace (William D. Ascough, mgr.)—Bill 28-March 1: Barry and Nelson, Clarence Wilbur, Zeno, Mann and Zeno, Ethel Vandalia and Triphi, Conroy's Models. For 2-4: Madame Oberita and company, Bison City Four, Calvin Dean and Nellie Lamphy, Hugo Lutgens and company, Helen Davis, Gardenia Bros.

Birmingham, Ala.—Jefferson (R. S. Douglass, mgr.) "Nobody Home" March 3, 4. "The Birth of a Nation" will soon play a return date here.

Lyric (M. L. Semon, mgr.)—Bill week of Feb. 28 Clark and Bergman, all week. First half Keit and Dermont, Williams and Wolfus Duo, Rossell and Davis, Al Herman. Last half Turner and Grace, Ketchem and Cheatem, and Doyle and Elaine.

WANTED—Business management of Stock Theatre. Ten years' experience. Wife play's parts, works in singing and dancing act. Strictly sober and attentive to business. W. G. LYNCH, 309 West 19th St., New York City.

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FOR SALE Well Trained Blood Hound, 15 Trick $9 Scale of Films, $90 Cb. Merry-Go-Rounds, Circling Wave, Johnstown Flood, Electric Show, Picture Machine and Films. PROF. HARRY SMITH, Gratz, Pa.

Orpheum.—This house will probably be converted into a skating rink.

Amuse-U (H. M. Newsome, mgr.)—Dave Newman's Tabloid Girls.

Bear (E. L. Lenhart, mgr.)—Best Musical Stock Co. indefinite.

Evansville, Ind.—Wells Bijou (C. P. Rose, treas.) Forbes-Robertson March 8, Mrs. Patrick Campbell 11, "Birth of a Nation" 12-15, "Nobody Home" 21, Walker Whiteside 22.

New Grand (Otto Meyer, mgr.)—Bill Feb. 24-March 1 Mlle. Vadie and company, Lew McCauley and company, Spencer and Williams, Follis Sisters and Leroy, and Baron of Light. For 2-4: Rowsley Girls, Fulkrany Four, Gres Santell and company, and El Rey Sisters.

Akron, O.—Colonial (Louis Wise, mgr.) bill week of Feb. 28: Gordon Highlanders, Crawford and Broderick, Harry B. Lester, Fred Waldsell and company, Leland, Morgan and Leland, Moore and company.

Grand (Tom Reynen, mgr.)—"Mr. Bim and I" 23-March 1, Crafter Jarks Burlesque 2-4.

Music Hall.—Harry Lauder 6.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) "The Big Idea," by the stock company, week of Feb. 27.

Orpheum.—Bill 28-March 1 "Bonnie Side of Broadway," Le Hoen and Dupreece, and Louis Leodos. For 2-4: Juggling and Lind, Fenton and Dunham, "Maids of the Movies," Whipple Huston and company, Bixley and Lerner, and Rogers, Pollock and Rogers.

THE CLIPPER'S HEALTH DEPARTMENT



BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of disease and all matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES NEW TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not considered suitable for an open answer, letters will be answered personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

DO NOT HANG AROUND SWEEPERS.

People are often reckless. Not because they wish to be, but because they do not realize frequently the chances they are taking by apparently harmless transgressions.

Several days ago I watched proceedings "back stage" of a local theatre, and had a splendid opportunity to observe how utterly uninformed some people are on matters pertaining to their own physical welfare. A "full stage" act had just finished. Members of the stage crew were busily setting matters for the next act. Three fellows were whirling a cloud of dust that penetrated to every direction, in their hurry to sweep the stage. In the wings a number of women were standing, and here and there performers were seen waiting for their turn.

Of necessity they inhaled masses of dust sent swirling around by the sweepers. One of the women instantly began to cough and expectorate, but still persisted in hanging around and inhaling some more dust. Such sights are very frequent in theatres. Do most of the people realize the danger of a dust-laden atmosphere? Do they understand that in predisposed individuals contracting inhalation of dust may spell physical disaster? Do most of the stage hands realize that the whirling up of clouds of dust is a dangerous practice? I am afraid not.

Just let us analyze the conditions a little. Dust is a great carrier of all sorts of disease producing germs. It has been proven by scientific research. It is of more vital importance that the air we breathe should be pure than the food which we eat, although the latter is universally considered to be a matter of prime importance. The reason is that the deleterious materials contained in the air, when inspired by the lungs, pass directly into the blood, whereas, taken into the stomach, their action is much slower and there is at least the possibility of their passing through the digestive canal unassimilated.

Wind clears the air of impurities, and is not harmful unless it carries dust with it. Dust consists of particles of all kinds of organic and inorganic matter. It is a nuisance of indoor as well as outdoor life.

You know that the specific cause of consumption is the germ of tuberculosis. Considering the consumption so prevalent of people spitting on the streets, street cars, back stage, dressing rooms, etc., tuberculosis germs are necessarily deposited in the dust of those places. What happens next? A footstalled skirts of women and trousers whirl up a cloud of dust which one must inspire, and a "complimentary pass" is thus handed out by the Consumption Germ to enter your air passages and enjoy himself at leisure.

Not only the tuberculosis germ, but almost all species of germ life are thus carried around and distributed.

Pink-eye, bronchitis, laryngitis, sore throats, grip, pneumonia and other diseases are thus disseminated.

In New York a committee of the New York Academy, that has just been investigating the conditions of dust in the streets of that great metropolis, reported to Commissioner Featherstone as follows:

"1. Numerous bacteriological examinations made in the city, as well as elsewhere, show that street dust contains a variety of living pathogenic organisms such as tubercle bacilli and various types of streptococci, which are recognized as causative agents of many respiratory and other diseases.

"2. Persons free from exposure to city dust are less liable to suffer from respiratory diseases than those so exposed.

"3. Dust has for a long time been universally recognized as an injurious mechanical irritant, and as a cause of lowered bodily resistance, and one of the first prerequisites of public health has been the elimination of dust as far as possible.

"4. Dry sweeping should be entirely abandoned. An adequate system of street flushing should be instituted, for the street cleaning procedures of our cities and efforts should be made to apply all available means to make the streets as free from dust as possible."

Persons who suffer directly from inhalation of dust disseminated in the above described manner. This is one great reason why actors and actresses suffer more frequently from laryngeal and tracheal affections than do others. In the theatrical profession epidemics of performers were laid up, and I have no hesitancy in saying that the conditions of deleterious stirring up in no small measure responsible for their morbidity.

Did you ever stop to consider why colds are more prevalent in the city than in the country? The explanation is: Dust is at the bottom of many cases of colds. There is more dust in the city than in rural sections, and they are more frequent in the Fall and Spring, when the streets are not watered.

I visited another theatre and engaged Mike, who was connected with the stage crew, in conversation. I spent a couple of hours back-stage watching proceedings, and the sensible conduct of the performers impressed me. "Never would I permit dust to be whirled up," said Mike in answer to my questions. "Like a dog, and for the dust," he continued, "and I know the dangers of dust falling on the stage. I make it my business to tell people with whom I come in contact and point out to them the evil influences of dust for themselves and their families. I've a mighty small lot here."

Presently a fellow walked in with a receptacle full of moistened sawdust whom Mike asked to "sprinkle." "How do you do away with dust here?" questioned Mike. "A simple matter," answered the stage hand, "moisture, plenty of moisture, and no dust to speak of around."

I was much impressed with the earnestness and conscientiousness of the fellows there. I commended them highly and urged them to disseminate the principles of dust elimination as much as possible, for it truly is a matter of vital importance to the men and women engaged in the theatrical business. The difficulties are not opposed there as they for the reason that "legits" are spared the hardships of "one night stands" a day, and for the reason that the constant change of individuals and gastrhenalia is spared in the instance of the former.

ANSWERS TO CORRESPONDENTS.

MALARIAL HEADACHES OR FRONTAL SINUSITIS.

H. M. T. writes:

DEAR DOCTOR: Although I am not an actress, I am connected with the amusement business and am a constant reader of THE NEW YORK CLIPPER, and an admirer of the Health Department. Please enlighten me on the following: For years past (I am twenty-six now) I have been subject to headaches of a severe nature. They come directly over the right eye, about the inner corner of the eye. They generally come once a week, seldom more often, but sometimes I do not have them for two weeks. They last for several days. I have consulted two reliable physicians. The last one diagnosed my case as chronic malaria. My eyes were examined and found to be all right. The last doctor gave me medicine for malaria and also headache capsules, containing veronal and codeine. I would like to know whether you approve of me taking these capsules. Also, please tell me your opinion of my headaches and what can be done. Would osteopathy benefit me? Any advice you will give will be much appreciated.

REPLY.

Chronic malaria often causes headaches. Antimalarial remedies such as quinine, should then be taken in large quantities until the underlying cause is neutralized. The malarial medicine the doctor gave you contains, no doubt, quinine, and I would suggest that you persist in taking it. Do not get disappointed if you don't get immediate results. It often takes some time before the desired effect is obtained. Do not take anything that contains codeine or veronal. Outside of an emergency I never prescribe them. Individuals of your type are predisposed to acquire drug habits, so better let them alone. You have your frontal sinus (over the eye) examined by a competent nose specialist. It may be that you have a frontal sinus inflammation, but persist meanwhile in taking the medicine given you for malaria.

THREE TROUBLES.

A. H. S., New Orleans, writes:

DEAR DOCTOR: Please tell me in THE CLIPPER what to do for (1) pimples, (2) bad body odor as a result of perspiration, (3) how to strengthen the voice. Thanks.

REPLY.

Proper elimination. (Normal bowel action). Light diet. Apply, nights and morning, the following:

Potassium sulphuret	1 gramme
Tinct. benzoines	1 drachm
Glycerine	1½ drachms
Rose water	to make four ounces.

2—Dust the sweating areas freely with a powder having the following composition:

Formaldehyde	½ drachm
Salicylic acid	½ drachm
Talcum powder	5 ounces

3—Build up the general physical condition and your voice will thereby also be strengthened.

SIMPLE GOITRE.

MRS. D. L. M., New York, N. Y., writes:

DEAR DOCTOR: My daughter (thirty-three years of age) has a large goitre. It is a simple goitre the doctor says. It presses on her windpipe. I am told, and she has some difficulty in breathing. An operation has been advised. Please tell me, through THE NEW YORK CLIPPER, as to the simplicity and operation for the removal of goitre is dangerous, and how long she will have to remain in a hospital. An early reply will be appreciated.

REPLY.

Simple goitre, while a delicate operation, can be removed with comparative safety in experienced hands. About two weeks in the hospital is all that is necessary.

SARCOMA OF BRAIN.

MRS. H. J., Pittsburgh, Pa., writes:

DEAR DOCTOR: A little nephew of mine died a few weeks ago from what the doctors called sarcoma of the brain. He was two years old. Please tell me, through THE NEW YORK CLIPPER, whether it could have been cured by some means.

REPLY.

Sarcoma is one of the most malignant forms of tumor. Affecting a young child, and especially the brain, it stands to reason that the condition was hopeless from every point of view.

BLOOD PRESSURE AND HEART TROUBLE.

MRS. K. J., New York, writes:

DEAR DOCTOR: Please tell me, through the Health Department of THE NEW YORK CLIPPER, what the blood pressure of a normal person should be. My sister has heart trouble, and our doctor tells me she has a hard heart. Her blood pressure is one hundred and twenty-five, and her pulse runs between seventy and eighty-six. She is weak, suffers from sleeplessness, and awakens during the night dreaming of falling. Tell me, please, is she in danger of sudden death? How long can she live like this? The doctor told also that she will have to undergo an operation on her tubes and ovaries. What do you say about it? With many thanks, etc.

REPLY.

Normal blood pressures you will see at a glance by looking at the following table of age and pressure: 15, 115; 20, 117; 25, 119; 30, 121; 35, 123; 40, 125; 45, 130; 50, 135; 55, 140; 60, 145; 70, 145; 80, 150. In women the pressure is about 10 mm. less than in men. Your sister's figures alone either way to determine the approximate pressure. No, sister is not in danger of sudden death. Leaks in the heart, if well compensated, have no alarm. Persons thus affected can live their natural lives. Do not ignore her present ailments you are sure that her general condition is favorable to undergo the ordeal.

ECLAMPSIA.

MRS. VAN D. V., Pittsburgh, Pa., writes:

DEAR SIR: My physician informs me that a beloved sister of mine is threatened with eclampsia. She is in the seventh month of pregnancy. I am very alarmed. I am in the profession and therefore take the liberty of writing you for information through THE CLIPPER. Any incidation you will offer will be much appreciated.

REPLY.

Eclampsia results from an unknown poison circulating in the blood of the woman to become a mother, and causes a variety of symptoms. The poison may come from the kidneys or other parts of the body. Pregnant women, who have symptoms suggestive of eclampsia, should have the constant care of a physician who will order an exclusive milk diet for a time, and carefully supervise the case. As soon as threatening manifestations develop he will interfere, to the advantage of the mother. An attempt is made by every conscientious physician to preserve the lives of both mother and child.

CH. OAKLEY, Binghamton, N. Y.; HARRY DARTON, Dupree, Pa.; FRANK C. PIERCE, Boston, Mass.—Personal letters were sent to you. FATHER OF JUVENILE KINGS—Prescription sent as per request. JIM MARCO—Get in touch with me at once. Want to consult you on a personal matter. ANTOINE—Kindly have Mr. Vinson get in touch with me. I have an important message for him. H. H.—No danger whatever. Throw your dope bottles away. Dr. J. L., Cincinnati, O.—A glass or two a day does not hurt, especially if it is well borne by the stomach. E. F., Minneapolis, Minn.—Sharing is excellent in such conditions. HARRY HOUDINI—Please write me.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP.

ENLARGED AND BEAUTIFIED
MOUQUIN'S
6th Ave., bet. 27th and 28th Sts., New York
MOST POPULAR FRENCH RESTAURANT
PARISIAN CAFE. MUSIC 6.30 P.M. TO 1 A.M.

WANTED, to hear from LILLIAN BROWN, formerly of West Forty-third Street, New York, and from ADA McKEWEN, or anyone knowing their whereabouts. Address
BOX C. C., NEW YORK CLIPPER.

ROYALTY Plays to Order on Royalty
ALLEN CROSS and H.F.
Chicago Heights, Ill.

A Sensation That Became An Act--An Act That Became a Sensation

NELLIE DE ONSONNE

(NELL O'-TH'-CABARETS)

"A girl who can spring from neighborhood Cabaret Entertainer to Vaudeville Headliner over-night is my idea of a modern miracle."

--Says CONEY HOLMES.

GRETA VON BERGEN

"THE ATHLETIC GIRL," WITH A NOVELTY VAUDEVILLE APPRECIATES

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.



DR. MAX THORPE is wrapped up heart and soul in the American Theatrical Hospital, and has started a campaign to have performers furnish the rooms in the new hospital now in construction. The complete equipment of a room, together with a name plate, with their name subscribed for the door, will cost about $200, or about that amount. The doctor would be more than pleased to hear from artists who have suggestions how to reach the hearts of performers whose hearts are in the right place and whose stomachs do not make them feel there is no such thing as hunger in this world. The purpose of the Hospital is to build and establish a permanent hospital, with modern equipment for care and treatment of all applicants from *any branch* of the amusement profession who may be in need of medical or surgical services or hospital care, and who are unable to pay for the same. In their present limited quarters, No. 2053 W. Monroe Street, Chicago, Ill., the work already done gratis for medical and surgical services, represents a money value of fifty-six thousand three hundred and thirty-six dollars, all given in charity. Prominent people interested in this grand movement are: Joseph Hopp, Chas. E. Kohl, Judge John P. McGoorty, Judge Chas. G. Goodnow, Chas. Andress, Aaron Jones, M. J. Herman, Augustus Pitou, E. F. Borre, F. J. Warren, Judge Joseph Sabath, Judge Joseph S. La Buy, W. H. Donaldson, J. J. O'Connor, Howard Hews, Miles Devine, J. G. Grossberg, Alfred Hamburger, George Lytton, Donald Brian, Geo. Le Maire, Maclyn Arbuckle, Lincoln Carter, Etta Mae Free, Elizabeth Murray, Amelia Bingham, Austin J. Doyle, Frank Zinday, Anne Skinner, Mrs. J Ogden Armour, Jack Wilson, Joe Welsh, Felix Adler, David Lewis, Joseph Stapley, Blanch Walsh, Madame Nazimova, Caroline L. Kohl, Clara Hess Sells, Frank Conroy, Burton Holmes, Donald Robertson, and many other prominent actors, actresses, playwrights, promoters, managers, and many non-professional men and women interested in charity work. All members of this order pray Dr. Max Thorpe and his associates achieve success in their beautiful endeavor.

BILLY GLASSER is one of Boston's most popular singers. He has established the longest record known in one theatre, that of fifty-seven weeks.

As soon as the war is over Wm. and Kitty Hatbeck, the famed international performers, will sway to tour the world, which they have done several times.

LOUIS O'NEIL had an operation performed on his leg in Mass. General Hospital.

THE troupe of trained humans, who are in Winter quarters, located at the Academy, Fall River, Mass., are: Robt. Cusick, Geo. Considine, Jack Considine, James Wall, Dave Cusick, Geo. Perron and Cpl. Cusick.

DICK STEAD was laid to rest Sunday, Feb. 20. He died Friday, 18, in Carney Hospital, Boston, Mass. Dick was not forgotten by his many theatrical pals, for numerous floral tributes were placed on his grave. His last engagement was with the Marcus tabloid attractions.

BILLY HALL'S MUSICAL TABLOID is booked solid for many weeks, members of the combination are: Effie Hall, Frank Cook, Geo. Broadhurst, Ollie L. Albert and Mademoselle Cincotte, not overlooking the attractive chorus.

WILLIAM and CULTER are no more musical show actors.

BAKER and DIXON entertained the boys detained at Cambridge Jail, Feb. 22.

BOWLING ALLEYS in and around Boston are getting the money, so Ladell, of Ladell and Hughes, intends opening alleys that will compare with the best.

AL. FOSTELL is now in Manhattan.

DID Willie Weston get the letter addressed to him care of Max Hart?

'TWAS A YEAR. They played one of those places where you follow one and a half hours of solid quietness, fourteen in the audience, which takes in the critics and town authorities. Then the hearses unpack, leaving some 500 newly printed letter heads on shelf in dressing room. Owner, manager and janitor enters room to clean up. *Hey boy!* Sees newly printed letter heads, *smiles*, says (inwardly) Great!! *I'll give them out* to the neighbors and they will known I've got a good show. *To did.* Curtain.

LOOKS as natural as if I were chatting with him. Refer to statue of no other than the renowned "*Old Fuzzy*," of Philly. Thanks, "*Dad*," for the pretty souvenir.

ELLIS and LA ZAR are cleaning up over the U. E. O. time. Both boys blacken up, do a little crossfire, and play instruments.

OF COURSE you know the usual Thursday night scampers have been discontinued until further notice.

BILLY WALDRON is sporting a five karat pure white diamond ring that peals like the buoy outside Puget Sound. Bill is one of our champion bell ringers.

BOLGER BROS.
BANJO EXPONENTS
Just finished Orpheum Circuit.
Now playing W. V. M. A. time.
DIR. JAMES E. PLUNKETT--EAST.
with HARRY SPINGOLD--WEST.

HENRY LOWY
AND
LACEY SISTERS
SINGING, DANCING AND POOLING
Dir. MARIE JAMES AGENCY.

AGNES KAYNE
EVANGELIST OF JOY
Dir. LEW M. GOLDBERG.

LEARN HAWAIIAN STEEL GUITAR PLAYING
Complete Instructor, 50c. Ukulele Method, 50c. FRANK L. LITTIG, Publisher, 746 Maple Ave., Los Angeles, Calif.

PLAYS VAUDEVILLE, $2-$5, ETC.
List. PLAY BUREAU, Tremont Theatre Bldg., N. Y. City. Stamp for catalog.

DANNY SULLIVAN is doing wonders along the publicity line.

HARRY HANSON opens for NIXON-NIRDLINGER, in Baltimore, March 6.

AIMEE ALLAIRE is laying off, and enjoying herself with thoughts of his orange grove in Riverside, Cal. He should worry about first half of Tuesday.

SHORTY SAM LEWIS and his partner, Mr. Garfield, will arrive in New York with a new presentation. Charles Blake, Ben Schaefer and Polly Marcus, please note.

GEORGE HALL, monologist, just finished ten weeks out of eleven around Boston—*Record!* Well I guess.

GEORGE MARTINI has been ill with a severe attack of the STIPPE.

THE following are under the care of Dr. Freeman:

AL. GILBERT, with an acute attack of of neuritis, but is improving slowly.

GEORGE DUMBAR, suffering with a nervous disorder, getting along nicely.

E. GILMORE met with an accident while crossing the Weehawken Ferry, resulting in injuries to his knee and face.

Here You Are. The Epoch-Making and Record-Breaking March Song Success

"I WANT TO BE A SOLDIER FOR THE U.S.A."

It's Sweeping the Country Now. Are You Singing It? Orch. and Prof. Now Ready.

ARTIE ALLEN, Prof. Mgr.

A. R. ROCHELEAU MUSIC PUBLISHER, The Kennard Bldg., MANCHESTER, N. H.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

CHAPLIN SIGNS YEAR'S CONTRACT WITH JOHN R. FREULER, MUTUAL EXECUTIVE.

INIMITABLE PICTURE COMEDIAN WILL RECEIVE UNPRECEDENTED SUM OF $670,000 FOR SERVICES.

CHAPLIN COMEDIES TO BE MANUFACTURED BY SPECIAL ORGANIZATION AND RELEASED ON MUTUAL PROGRAM.

Broadway and its inhabitants are breathing freely again and the suspense is over. On Saturday last Charlie Chaplin, the much discussed film comic, entered into a one year's agreement with John H. Freuler, president of the Mutual Film Corporation, whereby he will appear in a series of comedy pictures for a new film concern. The amount of the contract calls for a sum in the neighborhood of $670,000, of which $150,000 is said to be a bonus.

Little did the mustached comedian think a few years back when he appeared on the Lowe Circuit in a "double act" for eighty dollars weekly for the team, that he would some day be the most discussed personality in filmdom.

The new Chaplin pictures will be released on the Mutual program, and it is expected that one of the biggest commercial battles in the history of the movies will occur when the first release is announced, owing to the fact that the Essanay Co., Charlie's former employer, has a number of Chaplin pictures hitherto unseen by the public.

The closing of the contract ends a war of negotiations involving conferences and diplomatic exchanges covering weeks. In this time five or six motion picture concerns claimed Chaplin. A week ago J. R. Freuler put Chaplin under a tentative contract on option pending the completion of arrangements for the organization of a special producing company.

Saturday night an agreement was reached by the interested parties, and a twenty thousand word contract was "fountain penned" by both Freuler and Chaplin. Consequently, for a period of one year, Chaplin and his accessories will cavort before the Mutual camera.

CONDEMNS REALISM OF SCREEN.

Before a gathering which included Mrs. O. H. P. Belmont, Borough President Marks and two hundred personages of prominence at the Republican Club, West Fortieth Street, New York, last week, Laurette Taylor championed the drama.

It was ladies' day at the club, and fair women and brave men were in attendance. J. Stuart Blackton, president of the Vitagraph, stepped to bat and landed on the pellet for a corking single when he maintained that the photodrama had advanced more rapidly than the spoken drama, and maintained further that the photodrama was the "visualization of inspiration."

'Twas then "Peg o' My Heart" sauntered to the plate and put the ball over the right field wall with the following: "The movies can take our features and our actions, but they cannot take our voices. For any play to succeed, the greatest qualification is personality.

"It may be that the movies reach more people than the stage, but the audience does not know its film favorites as it does its stage favorites. The film actress does not get into touch with her audience. There is none of the inspiration which we, on the stage, may give or receive from faces across the footlights."

J. Hartley Manners made the first "co:" by roundly condemning the realism that the movies have perfected. Then the game was called on account of darkness.

Notwithstanding the analytical discussion, it is quite likely that the twenty-five thousand odd picture houses in America will still continue to do business "as usual."

MUTUAL COMPANY SEIZES FILMS.

INSTITUTES ACTION AGAINST FILM PIRATES.

Last week the Mutual Film Corporation seized one hundred and twenty-five thousand feet of its films found in an "exchange" operated at Edinburg, Va., by A. L. Hitner, formerly an exhibitor of Hackenstown, N. J.

In making the seizure the fact that the stock of films was attached by a local bank, with which Hitner had had a check controversy, enabled the sheriff to gain possession easily.

The films discovered were uncovered as a result of the efforts of a group of men to sell a stock of pictures made up largely of Mutual releases.

In the past few months the company has recovered hundreds of thousands of feet of "pirated" films due to the activities of Arthur F. Beck, manager of the New York office.

A corps of detectives has been at work securing evidence which leads to the belief that the most elaborate system of film piracy operations ever dreamed of is in existence.

In addition it has been discovered that there are facilities for the rental and sale of stolen films throughout the United States and South America.

In the Edinburgh stock one hundred and twenty five Mutual releases of various dates were found, and seventy-five releases of the General and Universal concerns, but the latter are not listed in the inventory, as the action in Virginia extends only to the Mutual films involved.

Hall Caine's masterpiece, "The Bondman," produced by Edgar Lewis, for the films, has been the subject of much pleasing comment. Wm. Farnum is starred in this feature, and is ably supported by an excellent cast.

TOURNEUR HAS WORD TO SAY REGARDING CURRENT ACTIVITIES OF CLARA KIMBALL YOUNG.

PARAGON'S DIRECTOR-GENERAL ISSUES STATEMENT.

Maurice Tourneur, director-general of Paragon Films, Inc., sends us the appended communication which is self-explanatory:

"MOVING PICTURE EDITOR NEW YORK CLIPPER:

"May I issue from the serenity of the Palisades for the first time since I arrived in America two years ago, to correct an impression that has gone abroad as to the Paragon Corporation's relations with Clara Kimball Young?

"Miss Young is now, and will be until August next, appearing exclusively in the feature films of the Paragon Company. We are just about to release 'The Feast of Life,' a new subject, in five reels, recently finished in Cuba.

"What Miss Young's plans may be after the expiration of her contract with us at the time indicated, we do not know beyond the information contained in the printed advertisements.

"It will be recalled, doubtless, by your readers familiar with the film career of Miss Young, that it was the Peerless Company, then under the executive control of the same entities now directing the fortunes of the Paragon Co., that first brought out the emotional qualities that, combined with Miss Young's unusual comeliness, have made her appearances in screen plays so super-attractive. Prior to that time her appearances had been exclusively in ingenue roles. 'Lola,' which we produced, was the first drama in which her greatest talents were afforded free play.

"Before the expiration of our contract with Miss Young we shall present her successively in a number of big dramas now on our stocks, for her further exploitation and profit and our own.

"I trust you will not deem me intrusive in requesting you to acquaint your trade readers with the conditions as they are.

"Thanking you cordially for any concession you may accord this communication, I am,

"Yours truly, MAURICE TOURNEUR.

"Paragon Film Corporation,
Fort Lee, N. J., Feb. 22, '15."

STOLE ACTRESS' AUTO.

Gertrude McCoy, who admits that she is a motion picture actress, appeared before Magistrate Koenig in the West Farms Court, N. Y., last week against John Mastracchio, of 534 Fordham Road, whom she charged with theft of her automobile.

Gertrude testified that John had taken her $1,500 machine out of the garage without her permission, and after endeavoring to climb countless telegraph poles had returned the car in a wrecked condition.

Mastracchio was held to await the action of the Grand Jury.

THIS IS WHAT YOU'VE BEEN WAITING FOR!

"AT THE FRONT WITH THE ALLIES"

The Picture That Shows War AS IT IS!

DISTRIBUTED BY

HIPPODROME FILM CO., Inc.

H. S. CLARK, Manager Room 501, 110 West 40th St., New York City Telephone Bryant 8125

PICTURE PLAY REPORTS.

"THE CRAVING."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released Feb. 23. Mutual Masterpicture.

STORY—Melodrama.
SCENARIO—Average.
DIRECTION—Could be better.
ACTION—Lags at times.
SITUATIONS—Some very good.
ATMOSPHERE—Well Chosen.
CONTINUITY—Uneven.
SUSPENSE—Overdone.
DETAIL—Lacking.
COSTUMES—Correct.
ACTING—Average.
PHOTOGRAPHY—Good.
CAMERA WORK—Average.
LIGHTING—O. K.
EXTERIORS—Right.
INTERIORS—The dance hall especially good.
BOX OFFICE VALUE—Owing to the theme will draw.

REMARKS.

The story of a man who has the craving for liquor has been, and always will be a subject for photoplays. There are situations in these five reels that will undoubtedly excite the interest of movie patrons and cause them to hold their seats. The fight scenes being particularly effective. The last few reels are padded to some extent, and the story suffers thereby.

A glaring mistake is apparent by the continuous exhibition of whiskey bottles used by the hero.

Much has been left to the imagination in the entire production.

Wm. Russell's work was exceptionally pleasing in a cast not noted for brilliant playing. *Frei.*

"EMBERS."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released March 2. Mutual Masterpicture.

STORY—Melodramatic.
SCENARIO—Well constructed.
DIRECTION—Good on the whole.
ACTION—Pleasing.
SITUATIONS—Good.
ATMOSPHERE—Fine.
CONTINUITY—Unbroken.
SUSPENSE—Properly maintained.
DETAIL—Right.
COSTUMES—Correct.
ACTING—Good.
PHOTOGRAPHY—Standard.
CAMERA WORK—Good.
LIGHTING—Excellent.
EXTERIORS—Fine.
INTERIORS—Artistic.
BOX OFFICE VALUE—Should draw big.

REMARKS.

An interesting story, which holds the interest. The theme deals with the sacrifice of a woman that she may make her husband happy, and contains abundant food for thought.

Herein we see the invalid wife, who is aware that her husband's love is waning, deliberately compromise herself that he may divorce her. The subject of their childless existence is touched upon delicately but firmly, and the acting carries the story right to the build-ups.

One can overlook a few useless scenes and lapses in technical direction in this feature because the results attained are worthy of commendation.

Arthur Maude, as the husband, gave his usual splendid characterization to the part, and Constance Crawley, as the wife, displayed a fine knowledge of dramatic values, playing easily and naturally a part which many others would have a tendency to exaggerate. *Frei.*

"POOR LITTLE PEPPINA."

PRODUCED BY FAMOUS PLAYERS. SEVEN REELS.

Released March 2. Paramount.

STORY—Modern melodrama. American and Italian locale.
SCENARIO—Properly constructed.
DIRECTION—Fine.
ACTION—Always interesting and exciting.
SITUATIONS—Dramatic and full of heart interest.
ATMOSPHERE—Realistic.
CONTINUITY—Even.
SUSPENSE—Holding.
DETAIL—Right.
COSTUMES—Accurate and consistent.
ACTING—First class cast does excellent work.
PHOTOGRAPHY—Good.
CAMERA WORK—Commendable.
LIGHTING—Artistic.
EXTERIORS—Picturesque.
INTERIORS—Convincing.
BOX OFFICE VALUE—Last week at the Broadway Theatre, New York, the management had to call on the police authorities, who, in turn, were compelled to send the reserves to the theatre, to hold the enormous crowd in check.

The crowd literally fought all week to push its way up to the box office and put down their money to see Mary Pickford's first appearance in a seven reel feature. Box office value, one million per cent. strong.

REMARKS.

Mary Pickford, the greatest female drawing card in the motion picture business, finds ample opportunities to display her histrionic abilities in a congenial character in "Poor Little Peppina." The story is finely acted, and the dramatic value of the picture play is one of its strongest assets. The cast could not be improved. By all means book this feature and see them fight to get in. The Paramount Picture Corporation will furnish full particulars. *Hca.*

BROOKLYN'S NEW THEATRE.

The largest theatre in Brooklyn, N. Y., devoted exclusively to motion pictures has been erected in the Flatbush section, and will open the second week in March.

The building occupies a plot with a ninety foot frontage on Flatbush Avenue, and a depth of one hundred and forty feet on Carlton Road. The seating capacity is about two thousand, of which 1,450 chairs are on the ground floor, and 450 in the balcony. The front of the balcony is divided into loge boxes holding six chairs each. The theatre was planned and designed by R. T. Short, and is named the Rialto. Local capital is behind the venture.

NEVER AGAIN! SAYS METRO.

The Metro Pictures Corporation announces its retirement from participation in future motion picture balls.

The company gives as its principal reason the fact that several other companies had refused to participate in the recent affair held at Madison Square Garden, New York, because Metro was competing for publicity honors.

In addition the company feels that it is doing the fair thing by its competitors and giving others an opportunity to win the delightful glories of those pre-eminently aristocratic affairs.

INCE HAS H. B. WARNER.

H. B. Warner, who gained considerable fame in the title role of "Alias Jimmy Valentine" on the speaking stage, will shortly appear under the Triangle-Ince banner during the month of March. Mae Marsh, who has not been seen since "Birth of a Nation," will make her re-appearance in the movies about the same time.

BENEFIT POSTPONED.

The benefit at the Strand Theatre, New York, for the motion picture campaign for the Actors' Fund of America, announced for Monday, March 6, will not take place on that date owing to the shortness of time allowed for arranging the program.

Announcement of the date set will be made later.

CALIFORNIA SIGNS PEACOCKE.

Alexander E. Beyfuss, youthful bridegroom, vice president and general manager of the California M. P. Co., is a speedy worker.

Monday morning, in company with the missus, he arrived in New York, located at the Ritz-Carlton, and informed his wife that while she was phoning a friend he would step downstairs for a stroll.

Leaving the hotel he dashed forth, purchased a cigar, bought a newspaper, and signed a contract with Capt. Leslie T. Peacocke to make an adaptation of "Kismet," in which Otis Skinner is to make his screen debut for the California.

Still on the "high" speed, Beyfuss ordered a fresh round of chocolate sodas, paid the check, grabbed the captain, soda and all, jammed him in a taxi, and hiked for the depot.

Arriving there he leaned the warrior agin a convenient porter, hastened off, secured ticket and accommodations for one for San Rafael, Cal., thrust them together with a roll of bills into the amazed Peacocke's hands, and pushed him aboard the train as it was passing out.

When last seen the captain was gazing through a Pullman window, holding in one hand an empty soda water glass, while in the other was perceived a copy of the speed ordinance.

Beyfuss bought a fresh cigar, adjusted his "arnow," and arrived at the hotel just as his wife finished phoning.

"LOVE LIAR" BY HORSLEY.

The peculiar situation in connection with the production of "The Love Liar," now in process of picturization at the Horsley studio in Los Angeles, is the fact that there are only two male parts of any importance in the play.

Horsley is continually devising new plans for the increased effectiveness of his picture plays, and in this connection has engaged Virginia Kirtley from the legitimate stage to appear in the leading feminine role of "A Law Unto Himself."

TRIANGLE'S CHICAGO HOUSE.

Beginning about April 1, the Triangle will take possession of the Lincoln Theatre, Chicago, and occupy it for one year, following the same policy at present employed at the Knickerbocker Theatre, New York.

The Universal Film Co. are currently exhibiting feature pictures at the Colonial, for a weekly rental of $2,500.

Send in some money NOW!!!

$600,000 IS GOING TO BE COLLECTED IN FIFTEEN WEEKS IN THE

Motion Picture Campaign

FOR THE

ACTORS' FUND

SAMUEL GOLDFISH
Chairman

DISTRIBUTORS, EXHIBITORS, MANAGERS, ARTISTS, DESIGNERS ACTORS, ACTRESSES, WRITERS, EXCHANGE FORCES, PRESIDENTS, MANUFACTURERS, CAMERAMEN, BOOKKEEPERS, AUDITORS,

WATCH FOR THE NEWS CONCERNING THIS DATE

MONDAY MAY 15th

THIS IS NATIONAL MOTION PICTURE TRIBUTE DAY

DETAILED ANNOUNCEMENTS LATER.

CASHIERS, SHIPPING CLERKS, POSTER ROOM MEN, FILM DOCTORS, SOLICITORS, DOORMEN, USHERS, MACHINE OPERATORS, ADVERTISING MEN, PROPERTY MEN, ETC., ETC. EVERYONE IN THE FILM INDUSTRY IS REQUESTED TO HELP!

Make All Checks and Money Orders Payable to

THE MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND

J. STUART BLACKTON, Treasurer
LOCUST AVENUE, BROOKLYN, NEW YORK

FEATURE FILM DIRECTORY.

EQUITABLE.

Jan. 31—"THE CLARION" (Equ.), five reels. *Cecille Blackwell.*
Feb. 7—"HER GOD" (Equ.), five reels. *Gail Kane.*
Feb. 14—"THREE PAIR OF SHOES" (Triumph), five reels. *Mary Boland.*
Feb. 28—"THE FAIR FLOWER" (Equ.), five reels. *Mary. Leslie.*
Mar 6—"THE STRUGGLE" (Equ.), five reels. *Frank Sheridan.*
Mar. 13—"HER GOD" (Equ.), five reels. *Gail Kane.*
Mar. 20—"PASSERS" (Equ.), five reels. *Charles Cherry.*
Mar. 27—"THE CHAIN INVISIBLE" (Equ.), five reels. *Bruce McRae.*

WM. FOX.

Feb. 6—"MERELY MARY ANN," five reels.
Feb. 13—"THE FOOL'S REVENGE," five reels.
Feb. 20—"FIGHTING BLOOD," five reels.
Feb. 27—"THE SPIDER AND THE FLY" five reels.
Mar. 6—"GOLD AND THE WOMAN," five reels.
Mar. 20—"A MAN'S SORROW." five reels.
Mar. 27—"A WIFE'S SACRIFICE," five reels.

KLEINE-EDISON.

Feb. 2—"THE FINAL CURTAIN" (Kleine), five reels. *Arthur Hoops.*
Feb. 9—"THE MASTERWORK OF PHILLIP STRONG" (Edison), five reels. *Mabel Trunelle.*
Feb. 16—"THE SCARLET ROAD" (Kleine), five reels. *Anna Nilsson.*
Feb. 23—"AT THE RAINBOW'S END" (Edison), five reels. *Carol McComas.*

METRO.

Feb. 7—"THE UPSTAIR" (Rolfe), five reels. *Mary. Snow.*
Feb. 14—"DIMPLES" (Columbia), five reels. *Mary Miles Minter.*
Feb. 21—"THE BRIBE" (Quality), five reels. *F. X. Bushman.*
Feb. 28—"THE SOUL MARKET" (Popular), five reels. *Mme. Petrova.*
Mar. 4—"THE KISS IN HASTE" (Columbia), five reels. *Ethel Barrymore.*
Mar. 6—"THE BLINDNESS OF LOVE" (Rolfe), five reels. *Julius Steger.*

MUTUAL MASTERPICTURES.

Feb. 5—"THE WHITE ROSETTE" (American), five reels. *Helen Loscon.*
Feb. 7—"THE DRIFTER" (Gaumont), five reels. *Alec. Gaden.*
Feb. 10—"POWERS" (American), five reels. *Arthur Maude and Constance Crawley.*
Feb. 12—"THE SOCIAL CYCLE" (Centaur), five reels. *Margaret Gibson.*
Feb. 14—"LIFE'S BLIND ALLEY" (American), five reels. *Harold Lockwood and May Allison.*
Feb. 17—"THE DEAD ALIVE" (Gaumont), five reels. *Marguerite Courtot.*
Feb. 19—"SILAS MARNER" (Thanhouser), five reels. *Frederick Warde.*
Feb. 22—"I ACCUSE" (Gaumont), five reels. *Alexander Gaden.*
Feb. 25—"THE OVAL DIAMOND" (Thanhouser), five reels. *Harris Gordon and Barbara Gilroy.*
Feb. 28—"THE CRAVING" (American), five reels. *William Russel and Helene Rosson.*
Mar 2—"EMPERS" (American), five reels. *Arthur Maude.*

PATHE.

Jan. 10—"MRS. X" (Pathe), five reels. *Dorothy Donnelly.*
Jan. 17—"THE LOVE TRIAL" (Pathe), five reels. *All Star Cast.*
Jan. 24—"HAZEL KIRKE" (Wharton), five reels. *All Star Cast.*
Feb. 14—"THE SHRINE OF HAPPINESS," five reels.

PARAMOUNT.

Feb. 3—"TENNESSEE'S PARDNER" (Lasky), five reels. *Fanny Ward.*
Feb. 7—"MADAME LA PRESIDENTE" (Morosco), five reels. *Anna Held.*
Feb. 14—"THE TRAIL OF THE LONESOME PINE" (Lasky), five reels. *Charlotte Walker.*
Feb. 17—"OUT OF THE DRIFTS" (Famous), five reels. *Mary. Clarke.*
Feb. 21—"BLACKLIST" (Lasky), five reels. *Blanche Sweet.*
Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Florence Rockwell.*
Feb. 28—"DIPLOMACY" (Famous), five reels. *Marie Doro.*
Mar. 2—"POOR LITTLE PEPPINA" (Famous), six reels. *Mary Pickford.*
Mar 6—"TO HAVE AND TO HOLD" (Lasky), five reels. *Mae Murray.*
Mar. 9—"BEN BLAIR" (Pallas), five reels *Dustin Farnum.*
Mar. 13—"FOR THE DEFENSE" (Lasky), five reels. *Fannie Ward.*
Mar. 16—"CODE OF MARCH GRAY" (Morosco), five reels. *Constance Collier.*
Mar. 20—"THE MAN WHO FOUND HIMSELF" (Famous Players), five reels. *John Barrymore.*
Mar. 23—"THE LONGEST WAY ROUND" (Famous), five reels. *Hazel Dawn.*
Mar. 27—"AUDREY" (Famous), five reels. *Pauline Frederick.*
Mar. 30—"THE SOWERS" (Lasky), five reels. *Blanche Sweet.*

TRIANGLE.

Jan. 30—"THE PRICE OF POWER" (Fine Arts), five reels. *Orrin Johnson.*
Jan. 30—"HE DID AND HE DIDN'T" (Keystone), two reels. *Arbuckle. Normand.*
Jan. 30—"THE GREEN SWAMP" (Kay Bee), five reels. *Bessie Barriscale.*
Jan. 30—"LOVE WILL CONQUER" (Keystone), five reels. *Fred Mace.*
Feb. 6—"ACQUITTED" (Fine Arts), five reels. *Wilfred Lucas.*
Feb. 6—"HIS HEREAFTER" (Keystone), two reels. *Charles Murray.*
Feb. 6—"D'ARTAGNAN" (Kay-Bee), five reels. *Orrin Johnson.*
Feb. 6—"HIS TRUE AND SHAME" (Keystone), two reels. *Ford Sterling.*
Feb. 13—"HIS PICTURE IN THE PAPERS" (Fine Arts), five reels. *Fairbanks.*
Feb. 13—"HONOR'S ALTAR" (Kay-Bee), five reels. *Barriscale, Stone, Edwards.*

UNIVERSAL (RED FEATHER).

Feb. 2—"A KNIGHT OF THE RANGE," five reels. *Harry Carey.*
Feb. 14—"THE SPHINX," five reels. *Kelcey and Shannon.*
Feb. 21—"SONS OF SATAN," five reels.
Mar. 13—"THE POOL OF FLAME," five reels. *J. Warren Kerrigan.*
Mar. 20—"DROWNED WATERS," five reels. *Wm. Duncan.*

BLUEBIRD.

Feb. 7—"UNDINE," five reels. *Ida Schnall.*
Feb. 14—"HOP, THE DEVIL'S BREW," five reels. *Lois Meredith.*
Feb. 21—"THE WRONG DOOR," five reels. *Carter De Haven.*
Feb. 28—"THE GRIP OF JEALOUSY," five reels. *Louise Lovely.*
Mar. 6—"RUPERT OF HENTZAU," five reels. *Jane Gail and Henry Ainley.*
Mar. 12—"THE STRENGTH OF THE WEAK," five reels. *Mary Fuller.*
Mar. 19—"THE YAQUI," five reels. *Hobart Bosworth.*

V. L. S. E.

Feb. 7—"THE CROWN PRINCE'S DOUBLE" (Vita.).
Feb. 7—"THOU SHALT NOT COVET" (Selig). *Tyrone Power.*
Feb. 14—"THE WRITING ON THE WALL" (Vita.), five reels. *Joe. Kilgour.*
Feb. 21—"KENNEDY SQUARE" (Vita.), five reels. *Antonio Moreno.*
Feb. 28—"COLTON, U. S. N." (Vita.), five reels. *Chas. Richman.*
Mar. 6—"INTO THOSE WHO SIN" (Selig), five reels. *Pritzi Brunnette.*
Mar. 20—"THE TWO-EDGED SWORD" (Vita.), five reels. *Edith Story and Evart Overton.*
Mar. 27—"THE SUPREME TEMPTATION" (Vita.), five reels. *Antonio Moreno and Dorothy Kelly.*
April 10—"THE VITAL QUESTION" (Vita.), five reels. *Virginia Pearson.*

WORLD FILM.

Jan. 24—"THE BALLET GIRL," five reels. *Holbrook Blinn.*
Jan. 31—"FRUITS OF DESIRE," five reels. *Robert Warwick.*
Feb. 14—"LOVE'S CRUCIBLE," five reels. *Frances Nelson.*
Feb. 21—"A WOMAN'S POWER," five reels. *Mollie King.*
Feb. 28—"A PAWN OF FATE," five reels. *Geo. Beban.*
Feb. 27—"THE UNPARDONABLE SIN," five reels. *Holbrook Blinn.*
Mar. 6—"AS IN A LOOKING GLASS," five reels. *Kitty Gordon.*

STATE RIGHTS FILMS.

CALIFORNIA M. P. CO.

Feb.—"THE UNWRITTEN LAW," five reels.
"THE WOMAN WHO DARED," five reels.

RAVER.

"THE OTHER GIRL," five reels

B. F MOSS.

"THREE WEEKS," five reels.
"SALAMANDER," five reels.
"ONE DAY," five reels.

SUN PHOTOPLAY CO.

"THE PRINCESS OF INDIA," five reels.

PHOTODRAMA CO.

"HOW MOLLY MADE GOOD," five reels.

HANOVER FILMS.

"MARVELOUS MACISTE," six reels.
"SHOULD A BABY DIE?"

SOL LESSER.

"THE NE'ER DO WELL."

PROGRAMS.

GENERAL.

BIOGRAPH.

Mar. 6—"THE HOUSE OF DARKNESS," one reel (Dr.) Re-issue.
Mar. 8—"THE MISTERY OF ORCIVAL," three reels (Dr.)

ESSANAY.

Mar. 7—"THE INTRUDER," two reels (Dr.)
Mar. 8—"ANIMATED NOON" (Pictorial, No. 6).
Mar. 11—"A MAN'S WORK," three reels (Dr.)

KALEM.

Mar. 7—"MAYBE MOONSHINE," one reel (Com.)
Mar. 8—"WHEN HUBBY FORGOT," one reel (Com.)
Mar. 11—"A RACE FOR LIFE," one reel (Dr.)

LUBIN.

Mar. 6—"OPHELIA," one reel (Com.)
Mar. 7—"A CHANGE OF HEART," two reels (Dr.)
Mar. 9—"SOLDIER SONS," three reels (Dr.)
Mar. 11—"SOME BOXER," one reel (Com.)

SELIG.

Mar. 6—"THE DREAM OF EUGENE ARRAM," three reels (Dr.)
Mar. 8—SELIG-TRIBUNE, No. 19 (Top.)
Mar. 9—SELIG-TRIBUNE, No. 20 (Top.)
Mar. 11—"THE PASSING OF PETE," one reel (Dr.)

VIM.

Mar. 6—"BUNGLE'S ELOPEMENT," one reel (Com.)
Mar. 10—"THEIR WEDDING DAY," one reel (Com.)

VITAGRAPH.

Mar. 6—"PANET'S PAPA," one reel (Com.)
Mar. 10—"SEANED BY A BEANSHOOTER," one reel (Com.)
Mar. 11—"THE HUMAN CALDRON," three reels (Dr.)

KNICKERBOCKER STAR FEATURES.

Mar. 10—"A SLAVE OF CORRUPTION," three reels (Dr.)

MUTUAL.

AMERICAN.

Mar. 7—"THE SILKEN SPIDER," three reels (Dr.)

BEAUTY.

Mar 8—"THE GAY BLADE'S LAST SCRAPE," one reel (Com.)
Mar. 12—"PERSISTENT PERCIVAL," one reel (Com.)

CUB.

Mar. 10—TITLE NOT REPORTED.

FALSTAFF.

Mar. 7—"OSCAR, THE OYSTER OPENER," one reel (Com.)
Mar. 9—"AMBITIOUS AWEWARD ANDY," one reel (Com.)

GAUMONT.

Mar. 12—"SEE AMERICA FIRST," No. 25, and "KEEPING UP WITH THE JONESES" (Split).

MUTUAL.

Mar. 6—MASTERPIECE DE LUXE.
Mar. 8—MASTERPIECE DE LUXE.
Mar. 9—MUTUAL WEEKLY.
Mar. 11—MASTERPIECE DE LUXE.

MUSTANG.

Mar. 10—"CURLEW CORLISS," three reels (W. D.)

THANHOUSER.

Mar. 8—"THE CRUISE OF FATE," three reels (Dr.)

VOGUE.

Mar. 8—COMEDY, TITLE NOT REPORTED.
Mar. 12—COMEDY, TITLE NOT REPORTED.

UNIVERSAL.

RED FEATHER.

Mar. 6—"THE TARGET," five reels (Dr.)

NESTOR.

Mar. 6—"THEY ALL DO IT" one reel (Dr.)
Mar. 10—"WHEN LIZZIE DISAPPEARED," one reel (Com.)

GOLD SEAL.

Mar. 7—"THE WINNING OF MISS CONSTRUE," three reels (Dr.)

REX.

Mar. 9—"THE DUMB BANDIT," one reel (Dr.)
Mar. 12—"HIS BROTHER'S PAL," two reels (Dr.)

IMP.

Mar. 7—"SUNLIGHTS AND SHADOWS," one reel (Dr.)
Mar. 10—"THE DOLL DOCTOR," two reels (Dr.)

LAEMMLE.

Mar. 8—"LAVINIA COMES HOME," two reels (Dr.)
Mar. 8—"THE WINDWARD ANCHOR," one reel (Dr.)

L-KO.

Mar. 8—"FALSE FRIENDS AND FIRE ALARMS," two reels (Com.)

VICTOR.

Mar. 10—"THEIR ACT," one reel (Com. Dr.)
Mar. 12—"LOVE SPASMS," one reel (Com.)

POWERS.

Mar. 9—"WARRIORS OF THE AIR" and a "ROMANCE OF TOYLAND" (Split).
Mar. 11—"UNCLE SAM AT WORK," No. 12, one reel (Ed.)

BISON.

Mar. 11—"THE QUARTER BREED," three reels (Dr.)

Arthur Donaldson, the well known actor and director, is now working in a new feature production at the Standard studio, Yonkers, N. Y.

FILM INTERESTS SEND REPRESENTATIVES TO ALBANY TO ARGUE AGAINST PASSAGE OF AHERN LAW.

PROPOSED MEASURE WOULD SADDLE PICTURE INDUSTRY IN N. Y. STATE WITH EXPENSIVE CENSOR BOARD.

HEARING HELD LAST WEEK BEFORE ASSEMBLY CODES COMMITTEE DEVELOPES HEALTHY OPPOSITION.

The Ahern bill, which provides for a high salaried board of film censors for New York State was the object of strong opposition at its initial hearing before the Assembly Codes Committee, at Albany, N. Y., last week.

Cranston Brenston, chairman of the National Board of Censorship, which he explained was really a board of editing, spoke in opposition to all forms of legalized censorship, declaring the police power sufficient to handle the situation. Ninety per cent. of the motion pictures now on exhibition, he said, went before his board before they were displayed in public.

Wm. P. Capes, secretary of the Educational Committee of the State Conference of Mayors, characterized the measure as unworkable as well as unconstitutional, inasmuch as it contained no provision for court review of the action of the Board of Censors.

Others who spoke were J. P. Holland, president of the N. Y. State Federation of Labor; Lee Ochs, president N. Y. State Branch M. P. E. L. of A.; Sam Trigger, national vice president of the Exhibitors' League, and J. W. Binder, secretary of the Motion Picture Board of Trade.

The moving picture interests showed that of fifty-eight thousand films in use at the present time not more than sixty have been the subject of complaint or criticism, and that the fifth largest industry in the United States would be ruined by a system of State censorship, under which there might be forty-eight varying standards with which each picture must comply. Rigid censorship, as provided by the Ahern bill, was urged by two local clergymen and H. C. Barber, secretary of the Parkhurst Society.

"NE'ER DO WELL" CAUSES LITIGATION.

Last week, in the Federal District Court, Justice Mayer declined to dismiss the suit brought by the executors of the estate of Charles Klein, the playwright, against Rex Beach, author of the novel, "The Ne'er Do Well."

Some time previous to his unfortunate death Klein dramatized the novel, but since then Beach has granted to the Selig Polyscope Co. the right to make and exhibit motion pictures of the play. The Klein executors allege that the films are being shown in inferior theatres.

Furthermore, the Klein executors contend that the dramatic version of the book, which was produced a season or two ago, may be seriously affected by the exhibition of the screen version in aforesaid alleged "inferior theatres," consequently they asked for an injunction and an accounting.

In refusing to grant the injunction the court held, however, that there was enough left in the complaint to justify the arguing of a suit for an accounting of the profits received from the movies of the novel. He contends that the Klein estate was a co-owner in the book with Beach, but that the contract which gave Klein the exclusive right to dramatize the novel referred only to the speaking stage.

INTEREST IN SKINNER'S DEBUT.

All Gimdom is discussing the news recently published to the effect that the California M. P. Company had secured the John Haucock of Otis Skinner, guaranteeing his appearance in the screen version of Edwin Knobloch's Oriental pageant-drama, "Kismet."

When it is taken into consideration that the deflection of Skinner from the spoken to the voiceless drama is an achievement that embraced a tremendous expenditure and months of time to consummate, it can readily be seen that the subject is worthy of discussion. While it may be true that any number of stars of the dramatic stage have "gone into the movies," as we say in our set, the vast majority of them have not received the verbal advertising to equal that caused by the announcement of Skinner's debut.

His career as a romantic actor, during which he proved himself a master of pantomime, facial expression and grace of carriage, should fit him effectively for the movies.

Those who have witnessed his portrayal of Hajj, the Beggar, on the speaking stage, will recall to mind easily the ragged vagabond seated before the mosque gathering alms with his silent, but superb eloquence.

It is safe to say that no actor commands in equal degree with Skinner, his capacity to enforce his personality, persuade by a gesture, compel by a glance, and convince by eloquence. One may expect that "Kismet" will prove a film sensation when it is produced this Fall.

OFFERED TO FIX IT.

Smith B. Hall, publicity agent, has filed suit in the District Court, Minnesota, against A. G. Bainbridge Jr., John Elliott, Harry Sherman, and the Elliott, Sherman Film Co., for $1,000.

Hall alleges that he was to receive that sum from the defendants, if through his influence he could have the ban on "The Birth of a Nation" removed after Mayor Nye had refused to permit the spectacle to be presented at the Shubert Theatre, St. Paul, Minn.

WESTERN EXHIBITORS' CONVENTION.

The Motion Picture Exhibitors' Association of the Northwest has decided to hold a convention and exposition in Minneapolis, Minn., during the month of May. The exact date has not been agreed upon as yet.

An elaborate program of entertainment is planned, and exhibitors are expected from all over the Northwest.

It is proposed to make the affair interesting enough to induce the general public to pay a small admission fee, which will make the expense burden very light for all.

PANIC AT PICTURE THEATRE.

Last week, at the moving picture theatre, No. 110 Avenue C, New York, a film caught fire and exploded.

Fifty persons who were in the house at the time became panic stricken and rushed hysterically for the exits. Mrs. Ethel Hellenberg, of 363 East Eighth Street, fainted and was trampled upon by the crowd.

The operator, Herman Charleston, perceiving the danger, quickly slammed the cage door shut and turned on the house lights.

When the firemen arrived the blaze had been extinguished.

THE Theatrical Federation of San Francisco, representing six labor unions with a membership of 3,000, called last week upon the Board of Supervisors of that city. They requested the discontinuance of censorship of films and the giving of equal rights to the motion pictures with the spoken drama.

JOSEPH FARNUM has received heavy money for Race Suicide, or rather the film called "Race Suicide." We had Roosevelt in mind when we began this item, not against Teddy, but with him.

Although no general announcement has yet been made concerning the productions of the E. and R. Jungle Film Co., the members of this Los Angeles studio have been busily at work for the past few months. Its output is one reel comedies, featuring the two chimpanzees, Napoleon, the Great, and Sally, his mate.

TIMELY PICTURE TOPICS.

The annual dinner of the United Scenic Artists' Association will be held on Saturday evening, March 11, at the Hotel Breslin, New York.

Sol Lesser has sold M. Rosenberg Eastern territorial rights of "The Spoilers," screened by Selig. Rosenberg will exploit the film in the States of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia.

The author of "The Discard," a new Essanay feature, is Charles Michelson, formerly managing editor of *The Chicago American*.

S. J. Mayer, formerly manager of the General Film Co. in Washington, and representative of the World Film Corp., has been appointed salesman in the Washington office of the V. S. L. E.

On March 12, at the Hotel Astor, New York, the Motion Picture Board of Trade will give a cartoonists' dinner. Those in charge of arrangements are Sam Spedon, George Blaisdell and a few others.

"Bull" Durham, formerly pitcher on the New York Giants, is now a movie actor at the Horsley studios in California.

The Rev. Crawford Gray, a Methodist minister, of Litchfield, Minn., in a recent sermon discoursed at some length upon the subject of moving pictures and their influences. He asserted that the public is to blame for the baser kind of films, and can secure good ones if it makes known to the exhibitors its desires.

While riding in a closed automobile, last Sunday, in company with Clifford B. Harmon, president of the Mirror Film Co., Charlie Chaplin, the much discussed comic, was the victim of an accident. The car, while turning a curve, skidded and crashed against a brick wall, and Chaplin's hand and arm was forced through the glass window of the machine. Nothing serious, but enough to give him a scare.

Tom Terris announces the completion of a five part melodrama, entitled "The Triangle," that deals with the munition plots in this country.

The Strand Theatre, New York, has engaged Mr. Rolf Pielke, an artist of international reputation, to produce exclusive posters and other advertising matter for lobby and newspaper display.

Fritz (Keystone Fritz) Shade, who had several ribs damaged during the filming of "Fido's Fate," is doing nicely and expects to return to work in the near future.

On Monday afternoon, March 6, the Strand Theatre, New York, will be the scene of a benefit to be given for the Actors' Fund. No moving pictures will be shown, but all the prominent stars of the screen will appear in person, and prominent operatic stars will sing. Daniel Frohman and Samuel Goldfish have charge of the arrangements.

The Vitagraph Co. has engaged Betty Howe, who comes into filmdom with no stage experience, as a member of its stock company.

The American Film Co. employees have formed a hunt club. Art Acord is president, and Wm. Russell, vice president. A venison dinner and fancy dress dance is scheduled for March 17.

AINT saying as how Bill Russell, of the American Film Co. can't fight, but refuse to believe the story sent out to the effect that during the filming of "The Bruiser," he smote Al. Kaufmann, a former "White Hope" on the jaw, and caused him to hear the birdies twitting. Page the "Bamboo," George!

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PICTURE PLAY REPORTS.

"THE STRENGTH OF THE WEAK."

PRODUCED BY BLUEBIRD PHOTOPLAYS, INC. FIVE REELS.

Released March 28. Bluebird Photoplay Co.

STORY—An adaptation of the play by the same name.
SCENARIO—Weak.
DIRECTION—Poor.
ACTION—See Remarks.
SITUATIONS—Fair.
ATMOSPHERE—Average.
CONTINUITY—Uneven.
SUSPENSE—Fair.
DETAIL—Lacking.
COSTUMES—Correct.
ACTING—Average.
PHOTOGRAPHY—Lacks definition.
CAMERA WORK—Foreground too much in evidence.
LIGHTING—Fair.
EXTERIORS—Natural.
INTERIORS—Not Convincing.
BOX OFFICE VALUE—Might draw in the smaller houses.

REMARKS.

Poor Pauline! One might imagine from this feature that it contained another chapter of the "Perils of Pauline." For the edification of those who are not familiar with the colleges of this broad land, this picture will prove interesting in that it shows gentlemen entering the girl students' boudoirs whenever they please, and the girls smoking cigarettes and buying beer on the first floor.

The scenario is poorly constructed, and useless flash-backs are used. There is no action to speak of, and the arrangement of the story is not logical. The same hackneyed cabaret scenes are in evidence, with the always present barefooted dancers, who manage to evade splinters.

Lacking in technique, as a whole, and in consequence it proves weak entertainment. Mary Fuller was far above the part she portrayed, and Harry Hilliard convincingly handled poor material. The remainder of the cast was acceptable. *Frol.*

"THE PAWN OF FATE."

PRODUCED BY THE WORLD. FIVE REELS.

STORY—A tale of a joke which turned out seriously.
SCENARIO—Good.
DIRECTION—Competent.
ACTION—Continuous.
ATMOSPHERE—Correct.
SITUATIONS—Striking.
CONTINUITY—Fair.
SUSPENSE—Holding.
DETAIL—Well attended to.
COSTUMES—Picturesque and correct.
PHOTOGRAPHY—Fair.
ACTING—Fine.
CAMERA WORK—Average.
LIGHTING—Effective.
EXTERIORS—Very good.
INTERIORS—Average.
BOX OFFICE VALUE—George Reban's playing of the principal role can be exploited with good results.

REMARKS.

Pierre, splendidly played by Reban, is a great character of a French shepherd who, with his wife, Marcine, passes a care free and happy existence in the country. The artist arrives, likes the wife, and in order to have her near him, tells the shepherd that he is a genius for painting, and that he will develop his talent and make him famous in Paris, where they all go. The shepherd paints a canvas which is shown by the artist to his friends whom he has kept guessing as to his discovery. The painting is a daub, and the shepherd discovers the joke, also that the artist loves his friend's wife corners him, and in a duel with swords, nearly kills him. He escapes from the house but is arrested. The artist repents of his joke, asks that Pierre be set free. Marcine returns to Pierre, whither Pierre follows her to ask forgiveness, and they settle down again to their former simple, but happy, existence. *Mid.*

"NEARLY A KING."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Feb. 28. Paramount.

STORY—Original script by Wm. H. Clifford. Romantic comedy.
SCENARIO—Technically excellent.
DIRECTION—Good.
ACTION—Rapid.
SITUATIONS—Well played.
ATMOSPHERE—Fine.
CONTINUITY—Even.
SUSPENSE—Not over strong.
DETAIL—Right.
COSTUMES—Proper and consistently accurate.
ACTING—Very good.
PHOTOGRAPHY—Standard.
CAMERA WORK—Some striking examples of the double exposure are shown.
LIGHTING—Average.
EXTERIORS—Convincing.
INTERIORS—Natural.
BOX OFFICE VALUE—Jack Barrymore in a characteristic role and congenial atmosphere. What more can be desired as a good card.

REMARKS.

"Nearly a King" utilizes the "dream" idea, without using the time worn device. Jack Barrymore, as the actor, who sits in his study and enacts in his mind's eye the scenes of the script he is reading, furnishes an endless fund of capital screen amusement. Wm. Clifford has brought an old idea forward in a distinctly up-to-date and "different" way. Mr. Barrymore makes a distinctive difference between the two characters he essays, displaying throughout a high average of histrionic ability. Russell Bassett, Katherine Harris, Marrin Alsop and Beatrice Prentice are all happily cast. "Nearly a King," on the whole, is a typical "Barrymore" picture play, and that sums it up in a nutshell. *Rik.*

"THE FOOL'S REVENGE."

PRODUCED BY FOX FILM CO. FIVE REELS.

Released Feb. 14. Fox Film Co.

STORY—Melodrama.
SCENARIO—Good.
DIRECTION—Fairly good.
ACTION—Average.
SITUATIONS—Some very good.
ATMOSPHERE—Correct.
CONTINUITY—Broken.
SUSPENSE—Prolonged.
DETAIL—Average.
COSTUMES—Right.
ACTING—Standard.
PHOTOGRAPHY—Good.
CAMERA WORK—Good.
LIGHTING—Right.
EXTERIORS—Pleasing.
INTERIORS—Well staged.
BOX OFFICE VALUE—Problematical.

REMARKS.

Rather a gruesome affair. The story is strong and interesting, but becomes lost at times on account of some irrelevant and clumsy insights. The action could be vastly improved by cutting many scenes.

Wm. H. Tooker (Anson) handles a trying part agreeably, and Mabel Gilbert (the wife) was at that could be expected. The remainder of the cast was good. *Jcm.*

"THE CROWN PRINCE'S DOUBLE."

PRODUCED BY VITAGRAPH CO. FIVE REELS.

Released Feb. 7. V. S. L. E.

STORY—Romantic melodrama.
SCENARIO—Good.
DIRECTION—Splendid.
ACTION—Average.
SITUATIONS—Some are good.
ATMOSPHERE—In keeping.
CONTINUITY—Fairly good.
SUSPENSE—Average.
DETAIL—Correct.
COSTUMES—Right.
ACTING—Standard.
PHOTOGRAPHY—Nothing extra.
CAMERA WORK—Average.
LIGHTING—Fair.
EXTERIORS—Good.
INTERIORS—Nicely arranged.
BOX OFFICE VALUE—Should prove good attraction.

REMARKS.

Romantic dramas of this type provide interesting entertainment, inasmuch as the picturization contains dashing soldiers, pretty girls and interesting scenes, combined with the element of mystery. Conspicuous by its absence is anything approaching a thrilling climax. Whether it can be blamed on the scenario writer or the director is hard to determine. The cast, headed by Maurice Costello and Norma Talmadge, was acceptable. *Jcm.*

"LAW UNTO HIMSELF."

PRODUCED BY HORSLEY, FIVE REELS.

Released March 4. Mutual Masterpicture.

STORY—Western melodrama.
SCENARIO—Good.
DIRECTION—Good.
ACTION—Brisk.
SITUATIONS—Interesting.
ATMOSPHERE—In keeping.
CONTINUITY—For the most part even.
SUSPENSE—Properly maintained.
DETAIL—Fine.
COSTUMES—Correct.
ACTING—Convincing.
PHOTOGRAPHY—Clear.
CAMERA WORK—Double exposures excellent.
LIGHTING—Very good.
EXTERIORS—Natural and well chosen.
INTERIORS—Well staged.
BOX OFFICE VALUE—Big attraction.

REMARKS.

There are a few minor mistakes in this feature, but on the whole it provides good screen entertainment. It embraces all the elements of good Western melodrama, including fine scenery, the gallop for horses, gun fighters, etc. The situations are strong and hold the interest throughout.

Jean Van (Crane Wilbur) has a half wit brother who is accused falsely of murder and hanged by the mob during Jean's absence. Upon discovering the body of his brother Beltau informs the mob that hereafter he will become a wanderer, seeking vengeance on those responsible for his loss. Through the efforts of the sheriff, who bears a striking resemblance to him, Jean resolves to seek the right path and has started anew, when he learns that his friend has been accused of robbery. He assists in rounding up the real robbers, and the climax is brought happily to a close.

Wilbur's portrayal of the dual role of the sheriff and Beltau was satisfactory.

Lorie Durham, as Bill Holden, was at all stages the typical bad man.

The new Vitagraph serial, "The Scarlet Runner," will shortly be released in twelve episodes. Wally Van directed.

STAY FOR PATENTS CO.

JUDGE DICKINSON GRANTS RESPITE IN DISSOLUTION SUIT.

By taking an appeal to the United States Supreme Court in Philadelphia last week, the Motion Picture Patents Co. and other members of the so-called Moving Picture Trust secured a stay of the injunction decree rendered against them, which was to become operative Feb. 25.

The appeal was allowed by Judge Dickinson, who decided some time ago that the patents companies were operating in violation of the Sherman anti-trust law.

HIGHER COURT UPHOLDS POWERS.

According to a decision handed down in the Appellate Division of the Supreme Court, last week, the United States Printing and Lithograph Company must make its complaint more specific and definite. The printing company had brought suit against the Warner Feature Co., of which Patrick A. Powers is president, for an amount close to $5,000, for printing furnished and money loaned.

The lower court had denied Powers' motion for an amendment of the complaint.

FIGHT PICTURES DRAW.

The fight pictures of the recent Jake Ahearn-Mike Gibbons bout, which occurred in St. Paul, Minn., have proved a strong attraction throughout the State of Minnesota. The films also show prominent Eastern sporting men at the ringside.

The popularity of the winner, Gibbone, who is a native of the State, is responsible for the large bookings of the feature.

Owing to the Inter-State Commerce Law in reference to prize fight films, the Gibbons-Ahearn pictures cannot be shown outside of the State they were taken in.

TRIANGLE WINS.

The Triangle Film Corporation can continue to occupy the Knickerbocker Theatre with its combination pictures and concert policy.

So runs the substance of a decision handed down, last week, by Justice Cohalan, as a result of the unsuccessful injunction suit brought by the Goelet Estate to oust the film concern.

Ruth Hoyt, who recently appeared in the Gaumont comedies, is at present recovering from a severe spell of illness at her home in Provincetown, Mass. She has been under the care of Dr. Freeman, the White Rat's physician.

Clara Kimball Young and Charlie Chaplin will both appear at the Jewish Relief Bazaar, to be held at the Grand Central Palace, New York, on March 24.

Marie Doro will leave for the Coast shortly to take up her duties as a Lasky star at Hollywood, Cal.





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Temple, Tex.—Temple (Ray Carpenter, mgr.) Melville B. Raymond, general representative of "The Garden of Allah," was in the city Feb. 18, and within twenty-four hours secured enough signatures to guarantee this production to be staged at the Temple March 8. "The Birth of a Nation" will precede it, 6, 7.

CRESCENT (J. J. Hegman, mgr.)—This picture house has installed a beautiful pipe organ at a cost of $4,500. It has proved a good drawing card.

Atlanta, Ga.—Atlanta (Homer George, mgr.) "Twin Beds" March 1-4.

FORSYTH (Geo. Hickman, mgr.)—Bill 28-March 4: King and King, Hager and Goodwin, Byron and Langdon, Toots Paka company, Gaston Palmer, and "The Red Heads."

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EMPRESS.—Bill week of 27: Aerial Mells, Hymack Trio, Lily Seitz and company, Ramsow-Nelson company, Gray and Graham, Four La Della Comiques, Davenport and Kerr, and feature films.

PANTAGES'.—Bill week of 27: "The Office Girls," Gallagher and Carlin, Rucker and Winfred, and moving pictures.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) Joe Weber presents his latest success, "The Only Girl," Feb. 27 and week.

ORPHEUM (Geo. Ebey, mgr.)—Bill 27 and week: Dorothy Jardon, the Five Hiltmans, McCormick and Wallace, James N. Cullen, Corelli and Gillette, Sharp and Turek, Mary Servoss and company, and the photoplay, "Fighting Blood."

PANTAGES' (H. E. Cornell, mgr.)—Bill 27 and week: Arthur Lavine and company, Hymond and Dale, Haulon and Clifton, Valerie Sisters, Greenlee and Drayton, Arline, and motion pictures.

San Antonio, Tex.—Majestic (Gussie Oscar, mgr.) "The Garden of Allah" March 1, for week. Weekly regular shows are not occupying the board at this house feature Triangle pictures are shown.

MAJESTIC (Edward Raymond, mgr.)—One of the attractive features of the entertainment of this popular playhouse is a cabaret feature participated in by all members of the bill, after the regular performance every Friday evening.

Waco, Tex.—Auditorium (Gussie Oscar, mgr.) "On Trial" Feb. 28, "Garden of Allah" March 8.

ORPHEUM (Gussie Oscar, mgr.)—Murphy's Comedians, in "The Swamp Angel."

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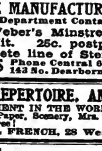
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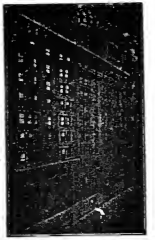
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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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Founded by FRANK QUEEN, 1853. NEW YORK, MARCH 11, 1916. VOLUME LXIV—No. 5 Price, Ten Cents.

MANAGERS OPPOSE MOUNTFORD AND HIS PRINCIPLES.

AGREE "CLOSED SHOP" WOULD BE PRODUCTIVE OF INJURY TO BUSINESS.

ACTORS' EQUITY ASSOCIATION HAS NOT DECIDED TO AFFILIATE AS YET.

The propaganda recently instituted by Harry Mountford, the accredited White Rats' representative, for a closed or union shop for vaudeville actors has been the cause of laborious discussion of late, and up to the present moment matters have reached a stage wherein the managerial and official heads of the theatres and circuits throughout the country have realised the advisability of co-operating for the purpose of combating any further influence or movement that would insure the "union agreement."

The different circuit heads, including E. F. Albee and others of more or less prominence in the variety field are irrevocably against the "closed shop," on the principal that the quality of vaudeville offerings deteriorates from season to season, and if the closed shop rule were in existence the managers would find themselves in a position in which they would be unable to book other than union acts regardless of the fact that many of the acts in question would have fallen below standard and were no longer desirable.

In addition it is reported that the opinion of managers is such that they unqualifiedly declare themselves as opposed to Mountford as leader of the White Rats, adding to suggestion that while he remains in his official capacity as the dominant head of the organization, managers and actors will be at odds.

Contending further that Mountford is responsible for the present agitation and that they desire no relations with him, the vaudeville interests are willing to meet the actors half way and discuss and adjust any fancied grievances or correct any alleged evils.

The performers, on the other hand, have the utmost confidence in Mountford and his methods, which fact is evidenced by their acceptance of him as international executive in the election now pending.

In some quarters it is alleged that the Actors' Equity Association, an organization composed chiefly of the dramatic actors, was considering a proposal to affiliate with the White Rats, and thereby strengthen them both; and while there are many who advance the argument that sooner or later they will both be enrolled under the same standard in reference to unionization, there are many who declare that the Actors' Equity Association does not desire to confuse its identity by affiliating with the older organization. However, members of both have been in conference, and the possibility exists that they will join hands, so to speak, relative to the movement for "closed shop."

It is believed that the Rats will not attempt to force the union issue upon the managers in the larger cities at present, but will confine its activities to the smaller cities.

In any event, the situation at this writing is somewhat muddled, and it remains to be seen just what the outcome will be.

BRADY'S SPRING PLANS.

Wm. A. Brady returned last week from a trip of four weeks through the South and Middle West in the interests of the World-Equitable Film Co., and announced his plans for the Spring season.

Between now and June 1 he intends to produce six plays for the legitimate stage: "The Man Who Came Back," by Jules Eckert Goodman; "Little Comrade," by Burton E. Stevenson, in which Alice Brady will play the feature role; "Counting the Cost," by George Broadhurst; a drama by Owen Davis, as yet unnamed, and two others.

He also expects to materially increase his activities in the motion picture field.

WINTER GARDEN SHOWS FOR COAST.

It is the intention of the Messrs. Shubert to present Al. Jolson in "Robinson Crusoe Jr." in 'Frisco, directly following his run at the Winter Garden.

"The Passing Show of 1915" has also been booked on the Coast.



NELLA WALKER,
Of Mack and Walker, presenting "A Pair of Tickets," on the United Time.

HAMMERSTEIN AGAIN.

Oscar Hammerstein has not given up all hopes of again being an opera impresario, as he thinks he can adjust things amicably with the Metropolitan Opera Company so that opera will again be the attraction at the Manhattan Opera House.

Mr. Hammerstein has not as yet accepted the offer from Philadelphia to direct the new opera house to be built in that city.

SUNDAY SHOWS?

LAFAYETTE, Ind., March 6.—The courts will decide some day this week whether this town is to have Sunday concerts and motion picture shows.

Ten attorneys are employed in the case, which promises to be the hardest fought in the history of the local courts.

TREMONT THEATRE, BOSTON, TO BE RECONSTRUCTED.

Though it is said the old Tremont Theatre, in Boston, will retain its name, everything else about the house will be new.

Several weeks ago a fire partly destroyed this theatre, and since that time no announcement had been made relative to the future of this landmark. It is now ascertained that Messrs. Klaw, Erlanger and Schoeffel, who control it, are to rebuild and transform it into a modern and beautiful playhouse.

The parties interested claim that no expense will be spared in the reconstruction, and both the front and back of the house will have many new comfort giving and labor saving devices when the work is completed.

It is planned to have the house ready for occupancy in time for the regular Fall opening, resuming its former policy.

NEW SHOW FOR NEXT YEAR.

It is reported that the season 1917 Sam McCracken and Tex Rickard, the promoters of Willard-Moran fight, will have their own circus and Wild West show. They are looking over several shows, and will buy up equipment, and as for horses, Rickard has a big ranch in South America.

DEATH IN GALLERY.

Max Shur, a Cincinnati insurance man, was found dead in the gallery of the Lyric Theatre. He had evidently passed away during the performance of "Town Topics."

PROTECTING CRITICS.

ALBANY, March 6.—A bill was introduced by Assemblyman Goldstein, of New York, in the Legislature last Thursday, March 2, designed to prohibit theatre proprietors denying admission to their houses to dramatic critics.

ARTHUR LANGE.

A person's rise to eminence in the various lines of things theatrical is often worth watching, and surely, from the amusing side of it, there is none more comical than that of Arthur Lange, whose picture appears on the front page of this issue. This young musical prodigy started his career as a piano tuner's understudy, in a Philadelphia store. It was there he helped to form the famous string quartette, consisting of such present day celebrities as Frank Tinney, headliner in vaudeville; Dick Richards, song writer, and a Mr. Peterson, also in vaudeville. Lange played first violin and sometimes 'cello. His next move was to Chas. K. Harris Music Co., as phone boy and arranger. From there he went to Joseph W. Stern, then back again to Harris, then to Geo. Krey, going over to Harry Cooper, when he was a publisher.

George Meyer, Jeff Branen, Carl Lammie, and last, Joe Morris, were served by the mild-eyed, absent-minded Lange.

It was while with Joe Morris that the young dreamer, who never could hold a job because of his forgetfulness, got the chance to show what he was dreaming about—melodies, always melodies. His "Virginia Lee" he first whistled as he was rolling out of bed one morning. His "Orange Blossom Time in Loveland" he was humming one Sunday in church while services were being conducted. "To Lou," "Good-Night, Dear Night" and "A Song" he hummed one evening. "On the Old Front Porch" he composed at a Summer resort up the State. "The Ashes of My Heart" he was whistling while listening to the first reading of Edith Blinn's novel, "The Ashes of My Heart." "Santa Rosa," his latest song, he syncopated on the piano one morning.

AMENDMENT ON AGENCY BILL HAS SMALL CHANCE.

WHITE RATS' COMMITTEE REPORTS MEASURE WILL NOT PASS.

NO FURTHER HEARING.

The White Rats' Committee, composed of Harry Mountford, Edward Esmonde and Tim Cronin, who went to Albany last week and appeared before the State Legislative Committee which is to report on the amendment to the business law of theatrical agencies, introduced by Senator Walker, reported on their return that there was very little chance of the measure being favorably reported.

The features that are most objectionable to the performer is that a vaudeville engagement can be made without the issuance of a contract, and the agent is also relieved of complying with the law under which they have been working in the past.

Senator Walker, the chairman of the legislative committee, is claimed to have expected Maurice Goodman, of the United Booking Offices, to be present to speak in favor of the amendments. However, Mr. Goodman was not there, but it was expected that he would submit a memorandum relative to same.

It was stated that an argument between Senator Walker and Mr. Mountford followed the latter's speech against the measure. It being claimed that the effectiveness of Mountford's speech was the cause.

No further hearing is expected, and all interested are now impatiently awaiting the report of the legislative committee. The actors accepting the report of their committee, hope for the "death" of this measure.

A NEW SCHOOL.

Madame Vlarda just returned after a very successful tour in the West. Chicago newspapers say "Madame Vlarda has given us a kingly festival with her appearance in Orchestra Hall."

Madame Vlarda says: "The encouraging news that classic drama is again in public favor speaks volumes for the intelligence of present day managers.

"In my school of acting which I shall reopen in the near future, I shall continue, as in the past, to instruct my pupils in the art of easy carriage, gesture and voice control and help them to conquer self consciousness. My school of acting shall be also a home for those who wish to be with their teacher during the time of their studies. Therefore I will open a theatrical boarding school in the most beautiful part of Long Island."

"KING OF NOWHERE" PREMIERE.

Tuesday evening, Feb. 29, "A King of Nowhere," with Lou-Tellegen in the principal role, was seen for the first time at the Shubert, New Haven, Conn.

The supporting cast was strong, and included: Sydney Greenstreet, Wilda Mari Moore, Corliss Giles, Robert Vivian, Robert Adams, Cameron Mathews, Charles Rogers, Galway Herbert, Theodore Fairbanks, Harry Chessman, Charles Derickson, C. Dana Parker, Roseli Cooley, Helen Hunter and Eileen Wilson.

The Garrick Co., of which Jessie Bonstelle is managing director, are the producers.

ELKS IN COMEDY.

"Going Some," a musical comedy, compiled, arranged and produced by E. K. Bennett, was given at Music Hall, Cincinnati, O., Feb. 28, at the annual benefit. Joseph F. Hennegan was stage director, and Mabel McGlaughlin rehearsed all dancing numbers. The principal parts were played by Joseph F. Hennegan, Lorine Byron, Emma Noe, Paul M. Hennegan, Horace G. Williamson, George Mann, Elizabeth Langhorst, Master Edward Hennegan, Eleanor Beck-Thuman, Joseph Schenke, Roobrt J. Thurman, Eddie Ball, Walter Bange, Robert T. Doolu and Little Jean.

"JUSTICE" FIRST PRODUCTION.

"Justice," John Galsworthy's play, founded on prison reform, was given its first production in America March 2 at the Shubert, New Haven, Conn.

John Barrymore played the role of Falder, the young clerk who was made a convict. O. P. Heggie was seen as the elderly law clerk, Cokeson, and other roles were capably played by Henry Stevenson, Charles Francis and Cathleen Nesbitt.

WASHINGTON SQ. PLAYERS.

The Washington Square Players will present their fourth bill of the season at the Bandbox on Monday evening, March 13, with four one act plays on the bill. "Children," by Guy Bolton and Tom Carlton; "The Age of Reason," by Cecil Dorrian, a comedy dealing with modern conditions in an ultra-modern way, and "The Magical City," by Zoe Akins, a drama in free verse. The foreign play is "The Farce of Master Pierre Patelin."

DILLINGHAM GETS HITCHCOCK.

Charles Dillingham last week signed contracts to present Raymond Hitchcock in a new musical comedy by John Golden. Until recently Hitchcock played under the banner of Cohan & Harris, but sailed for Europe some weeks ago with their sanction. Their contract has not as yet expired.



LON SMITH
AND
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OPEN AIR THEATRE AND PLAYGROUND.

Sydney S. Cohen, owner of the Empire Theatre at One Hundred and Sixty-first Street and Westchester Avenue, has leased for a term of twenty-one years the plot facing 200 feet on Westchester Avenue, 208 feet on Stebbins Avenue, and 183 feet on Rogers Place, with an interior plot of 80x374 feet.

An open air theatre, to be known as the Empire Gardens, and a large playground for the children will be built.

"MARGARET SCHILLER" TO MOVE.

Owing to the success of Elsie Ferguson in Hall Caine's play, "Margaret Schiller," Messrs. Klaw & Erlanger announce that they will move into the Empire, March 20, following Maude Adams' engagement at that house.

ELLIS NEW OPERA CO.

Charles A. Ellis, manager of the Boston Symphony Orchestra, has organized a new opera company, which will give its initial performance near Fall. Geraldine Farrar, Rumy Destinn, Louise Homer, Lucien Muratore and Clarence Whitehill have been signed.

The company will visit only towns and cities that ordinarily have no opera, and will probably not play east of the Missouri.

HAVANA.

Many notable theatrical folk—actors, actresses and authors—have visited Havana this month. Mr. and Mrs. Edgar Selwyn (Margaret Mayo), Mrs. Mary Roberts Rhinehart, Peggy O'Neil and Mary Blackburn were tourists registered at the Sevilla for a few days, while Joseph Schenck, Joseph Pincus, Roland Van West, Jose Collins, Beatrice Allen and Vera Maxwell were at the Plaza, Miss Collins and company coming here to take "movies."

Another noted visitor was Rex Beach and wife, who stopped in Havana a few days en route to Panama. He and associate, Mr. Sallabury, have arranged a yachting expedition to study at close range animal life in Central America and Southern Mexico. A force of "movie" men accompany them. Mr. Beach also stated that his plans incinde a return to Havana in April to arrange the filming here of photoplay from his story, "The Rainbow's End."

Frank, Louie and Nancy Prelle arrived on the *Havana*, Feb. 16, to join Pubillones' Circus, now filling dates through the island.

The hundreds of tourists visiting Havana derive no little pleasure from the parade of automobiles going to the opera at the Nacional, giving one a good view of Cuban society in its glory. "Iris" scored particularly the first night, Feb. 16. Poli Randaccio, in the title role; E. G. Lamar and G. Bardi, principals, were in excellent voice, and a packed house approved the production. Another popular opera in the Nacional repertoire is "La Traviata," with the Italian soprano, Amelita Galli Curci, featured member of the company.

Photoplays hold their own. Geraldine Farrar, in "Carmen," is packing the cheaper houses now, while Frances Bertini, billed as the Italian Farrar, successfully plays two different characters in the feature, "The Belle of the Brutal Dance," a picture now rivalling "Carmen."

The races continue to attract big crowds, particularly tourists. An added feature beginning week of 22 at the race track is Fred de Kor and Domingo Rosillo, aviators, who are showing some thrilling "stunts," looping the loop and giving a race in the air.

The tourists' season is at its height, an average of five hundred a day passing through the customs. With them come the latest fashions in Summer clothes, also some stunning creations in Winter wear, but oh! how uncomfortable the exhibitor of said must be! We read of New York's snowstorms and blizzards—can you imagine a little of our wonderfully ideal Spring weather?

FRANCES AGNEW.

ACTORS' FUND BALL.

The second annual ball of the Allied Arts of the Theatre, for the benefit of the Actors' Fund, will be held March 30, at the Hotel Astor.

The committee in charge includes Daniel Frohman, J. Fred Zimmerman, John W. Rumsey, John Drew, Otis Skinner, Francis Wilson, Joseph Howland Hunt, William Courtleigh, Victor Herbert, Donald Brian, Dudley Field Malone, George M. Cohan, Harrison Fisher, Irving Berlin, R. H. Burnside, Grace George, Edna May, Lauretta Taylor, Ethel Barrymore, Irene Fenwick, Mrs. Robert Hillard, Herbert Swope, Conde Nast and Gabriel Hess.

HACKETT ILL.

James K. Hackett, after his performance of "Macbeth," Friday night, March 3, was taken to his home under the doctor's care. He was seriously ill, and the performances for Saturday had to be canceled.

Mr. Hackett's plans include the production of "Merry Wives of Windsor," with Henrietta Crosman as Mistress Page, as co-star with Miss Allen and Mr. Hackett. "Othello" will follow later.

"GOLD FOR IRON."

The Shuberts have placed in rehearsal a new musical comedy production, "Gold for Iron," American version of the book by Rida Johnson Young and score by Emmeric Kalman. Margaret Romaine is the prima donna, and Albert Albro has the leading tenor role.

J. H. Benrimo is staging the production.

JOLSON RENEWS CONTRACT.

Al. Jolson, principal comedian of "Robinson Crusoe Jr.," has renewed his contract with the Winter Garden management. A clause in the contract said to have been suggested by Mr. Jolson himself states that he is not to be starred.

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ALBERT J. BORIE.
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

CUNNINGHAM — 1. They did not play at 201 Bowery. 2. Tony Pastor moved to 585 Broadway, Oct. 4, 1875.

HENRY OLT, who was connected for a number of years with the editorial staff of THE CLIPPER, died Feb. 26.

EDYTHE LATIMER has joined Margaret Anglin's company.

"ALONE AT LAST" leaves the Shubert on March 18, and opens in Boston on March 20.

SERIAL FILM CO., motion picture business, incorporated at Albany, Feb. 29; Karl S. Deitz, Bernard F. Conaghan and Raymond D. Fuller.

KATHLEEN LYNOTTE (Lynotte Sisters) was married Feb. 12 to Dr. Robert L. Irish, of New York City.

TUESDAY, March 7, marked the two hundred and fiftieth performance of "The Blue Paradise," in the Casino. Souvenirs were distributed.

WHITFORD KANE, at the conclusion of his engagement with "Hobson's Choice," will take a flyer in vaudeville in a sketch.

THE first hearing on the Thaw-Nesbit divorce suit was held at Pittsburgh, March 3. Mrs. Thaw did not put in any answer.

MME. SCHUMANN-HEINK was ill Friday, and her place as symphony soloist at a concert at Aeolian Hall was taken by Mme. Metzenauer.

TESS AMUSEMENT CO. was incorporated at Albany, Feb. 29, for $1,000, to conduct theatrical and moving picture exhibitions; Max Singerman, Cecil Labnstein and Ellis Arndt.

STEREOSCOPIC FILM CORP., motion picture films and photographic printing, incorporated at Albany March 1 for $10,000; Thomas F. MacMahon, Stella M. Kelleher and Bailey C. Elliott.

M. MANNIST is now managing a fine picture theatre at Ft. William, Can.

THE AMERICAN FEDERATION OF MUSICIANS will meet at Cincinnati, O., May 8.

GERALDINE BRYAN has signed with Metro for one year.

THE WHITE RATS BALL will take place March 10, at the Amsterdam Opera House.

DO YOU know that THE CLIPPER is on the desk of every live vaudeville agent and manager?

BURLESQUE shows have all made money this season. Not a loser. What do you think of that?

IAN MACLAREN has secured the rights of several Broadway successes, and will produce them in Australia.

"THE GREAT PURSUIT" will have its *premiere* in New York at the Shubert Theatre, Monday, March 20.

THE MESSRS. SHUBERT have acquired the producing rights of the play, "The Cry of the Child."

GERTRUDE McCOY has completed arrangements with the Gaumont Co., and will shortly appear before the camera.

MARGUERITE CLARK, the winsome miss, has been in the mountains preparatory to resuming her screen activities.

THE hotels in New York City are crowded with out-of-town buyers. Theatres on Broadway are doing business.

THE
CLIPPER
REGISTRY
BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

JACK SINGER CO., INC., theatrical, operatic, musical, spectacular, acrobatic and dramatic exhibitions, incorporated at Albany March 1 for $15,000; L. Laski, R. K. Hynicka and J. Singer.

STANBERG AMUSEMENT CO., amusements, incorporated at Trenton, N. J., March 1, for $100,000; M. R. Berger, William C. Berger and Milton K. Stanley.

HELEN M. CRANE, sister of Wm. Crane, was brutally beaten last week by two colored burglars in her home in the Newton section of Boston's suburbs, and her condition is alarmingly critical.

THE Art Committee of the Press Club, Los Angeles, has selected the portrait of Edith Johnson as that of the most beautiful motion picture actress in that city.

THE GAUMONT CO., which was the first to animate the news of the day in humorous fashion, has commissioned Harry Palmer, author of "Keeping Up With the Joneses," to prepare a new series of screen cartoons.

MADGE KENNEDY, who had a sudden attack of appendicitis last week, is in a hospital recovering from the effects of the operation. Her role in "Fair and Warmer" is being played by Francine Larrimore, but she will resume it as soon as her physicians permit.

MINNIE DUPREE is to return to vaudeville in an Edgar Allan Woolf sketch.

STANLEY HARRISON joins Mrs. Langtry's sketch this week.

JOE KELSO is the father of a baby girl, born Feb. 29 in Chicago.

JOSEPH M. SCHENCK will return from Palm Beach this week.

RAJAH has undergone an operation for appendicitis.

THE trio of Bigelow, Campbell and Hayden has dissolved, the first two will stage a double.

MABEL CARRUTHERS has joined the Harry Davis Stock Co.

ANNA CLEVELAND has been succeeded by Inis Regan as leading woman with Poli's Stock, Worcester, Mass.

A SPECIAL performance of "Potash & Perlmutter in Society" was given Sunday night, March 5, for the benefit of the Chab Zedek Talmud Thora.

NEW PLAZA THEATRE, moving picture theatres, incorporated at Albany, March 2, for $1,500. Hyman Rubin, Rachmiel Rubin and Max Rubin.

GEORGE B. COX, who suffered a stroke of paralysis last week, is resting quietly at his home in Cincinnati.

GRACE LA RUE will appear in the concert at the Longacre March 12, under the direction of Andreas Dippel.

WILLIE COLLIER is returning East, after having spent some time and labor on the Coast for the Keystone Co.

BEN SCHULBERG, the Famous Players live wire, suffered an attack of ptomaine poisoning last week, but fortunately came up smiling.

ADOLPH PHILIPP has completed a three act farce comedy, "The Masked Marvel," which will be produced the latter part of March, with Mr. Philipp in one of the principal roles.

THE HILL LABORATORIES, to do a moving picture business in all its branches, was incorporated at Albany, N. Y., for $100,000, by Charles Hill, Charles Kelly, Ferdinand Schroff.

PLANET FILM CORP., to manufacture moving picture films of all kinds, incorporated at Dover, Del., Feb. 29; Samuel B. Howard, S. A. Anderson and Joseph F. Curtin, all of New York.

FANTA FILM CORP., manufacture photographic supplies and materials, incorporated at Albany, March 2, for $200,000; Thomas H. Chew, Alfred G. Lewis and Frank Dwyer.

EUREKA FILM AND SHOW CORP., to conduct motion pictures or other specialty or novelty exhibitions, incorporated at Albany March 1 for $3,000; B. F. Schwartz, F. C. Leibow and Morris Herzog.

MYRON B. RICE, general manager for William Elliott, has returned from Chicago, whither he was called hurriedly on Feb. 23, to attend the bedside of his wife, Mrs. Rice died while her husband was on his way West.

THE cast of "The Blue Envelope," which is coming to the Cort March 13, includes: Walter Jones, George Probert, Carrie Reynolds, Josie Sader, George W. Howard, Edwin Forsberg, Beth Franklyn, Ethel Valentine, Ralph Nairn, John L. Kearney, Belle Theodore and Ford Fenimore.

PLAY PIRACY GETS ANOTHER HEARING.

DIFFICULT TO OBTAIN ACTION?

DISTRICT ATTORNEYS BEING INVESTIGATED.

Play piracy was brought into the limelight at the investigation of U. S. District Attorney Marshall by the Congressional House Judiciary Committee last week, when Marion Doran, author of the plays, "Lena Rivers" and "Tempest and Sunshine," and her brother, Frank Doran, were called upon to testify and relate their experience in trying to obtain indictments, through the office of District Attorney Marshall, against play pirates who had misappropriated or produced the before-mentioned copyrighted plays.

Miss Doran, in her testimony, stated that on March 28, 1912, a New York play broker was arrested and arraigned before Commissioner Shields for having leased "Lena Rivers" to a stock company at Wilmington, Del. The case was dismissed, and Miss Doran claims to have filed a complaint charging perjury and conspiracy. This complaint she claims the District Attorney's office would not prosecute.

Statement was also made that another play agent of New York sold to Marion Doran a copy of her own play, "Tempest and Sunshine," for the sum of $5, and further that the copy bore the agent's name as its author. He was arrested on May 8, 1912, arraigned on July 11, 1912, and later held for Grand Jury hearing. On April 2, 1913, Miss Doran was called before the Grand Jury to testify. Later, finding that no indictment was recorded, she communicated with the Department of Justice in Washington, and claims that Mr. Ramsey, of this department, and one of the Grand Jurors informed her that an indictment had been voted. As it is claimed no indictment is on record at the criminal bureau, she charges that the indictment was "killed" in the Grand Jury room.

The case of a well known repertoire manager was next cited, who was arrested about March 1, 1913, for having presented "Lena Rivers" at Newburgh, N. Y. In this case Miss Doran claimed that it was not until she had made an appeal to President Wilson and the Attorney General in Washington that a hearing was held on Nov. 18, 1913. In this instance a dismissal was consented to on payment of royalties, etc., and the manager is now under contract with the Dorans.

The above testimony was followed by complaints against the assistant district attorneys relative to the ill treatment and inattention accorded Marion and Frank Doran in their attempts to bring indictments. Throughout the hearing influence with the District Attorney's office was hinted at, and at one time Commissioner Carlin asked Miss Doran did she believe that any influence prevented or interfered with the finding of indictments. Her answer was evasive, but the impression conveyed was that for some reason or other these cases were side-tracked.

Miss Doran, with the aid of her brother, has spent considerable time and money in running down and bringing play pirates to justice, having obtained indictments in Wichita, Kan.; Asheville, N. C.; Washington, D. C.; Cleveland, O., and a case pending now in Boston, Mass.

With the convictions and notoriety that has been meted out to some of the pirates lately as a start, it should not be long before this practice is eliminated; in any event, the subject is one that requires frequent airing to properly drive home its nefariousness.

AN EXCHANGE OF PRIVILEGE.

ROYALTY QUESTION PARTIALLY SOLVED.

The announcement made by F. P. Hillman in last week's CLIPPER that he would like to hear from managers owning plays, with a view of exchanging privilege of production, has opened the way for a series of deals between stock and repertoire managers to their mutual advantage. A manager could thus secure revenue for having his plays produced in a territory which his own show would never reach, by being granted the right to show good plays, controlled by the other party to the agreement, who in turn would be benefited by having his plays earning something when otherwise they would be laying in the trunk.

The territory adjustment would be easily controlled, and the arrangement bids fair to become a popular one among managers.

Mr. Hillman has been in New York the past two weeks, and has found the class of plays he wanted quite beyond his reach.

He says the play broker does not allow for bad weather, and exacts as much royalty for a performance given to a $25 house as he does for one to a packed house.



DOLLY CLARK,
The Little Toe Dancer with the Monte Carlo Girls.

THE CALBURN OPERA COMPANY.

(FRANK L. CALLAHAN, MGR.)

At the Majestic, Brooklyn, the Calburn Opera Co. selected for its premier presentation, "The Red Widow." The company has been traveling throughout the West for the past four years, and it is now the intention of the management to make it permanent at this house for some time.

The cast of characters the week of Feb. 28 were:

Cicero Hannibal Butts.....Robinson Newbold
Violet Butts.....Nelia Brown
Oswald Butts.....Harry Meyers
Anna Varvara, "The Red Widow," Fritzi Von Busing
Yvette.....Eva Ollivotti
Ivan Scorpioff.....George Shields
Baron Maximillian Scarecoich.....Gus Vaughn
Dick Graham.....Gus Buell
Tantzi Popova.....Charles Meyers
Captain Basil.....Forrest Huff
Princess Sophia.....Julia Stafford
Countess Alexandra.....Marion Chase
Adyk, Paskof, Kirgieg (Three Nihilists).....Chas. Gribben, Al. Lavoy, L. Ford
A Manager.....W. H. Whitten
Auditors, Ushers, Servants, Waiters, Policemen, Court Ladies, Dancing Girls, Soldiers, etc., etc.

The work of Robinson Newbold, Fritzi Von Busing and Forrest Huff is deserving of creditable mention, and the rest of the cast proved capable.

The wardrobe of the company will require a great deal of replacing before it can be considered good.

For the most part the music was the same as when the show was originally produced, and was thoroughly enjoyed by the large audience.

The orchestra does not play during the intermissions and the waits are tiresome.

Next week, Florence Webber and Chas. Bower join the company for the production of "The Firefly." *Once Over.*

HUDSON THEATRE STOCK.

Union Hill, N. J.

Mainly as an attraction for the war veterans' benefit, given last Wednesday at Keith's New Hudson, Union Hill, N. J., the military comedy drama, "A Fair Rebel," was selected for presentation the week of Feb. 23.

The play carries the usual quota of Southern hospitality, and in its action reveals how this quality overrules the prejudice and hatred of the Southerners towards the "Yankee." The present European war is brought to mind several times throughout the play owing to the horrors of the Civil War being mentioned and portrayed frequently.

Jack Roseleigh, as Col. Esra Mason, gave a sterling performance. His stature and physique give Roseleigh a decided advantage in any part that calls for an impressive and official bearing. We compliment him on avoiding the usual overimportant attitude assumed by so many who play similar parts.

Ann MacDonald, as the "Fair Rebel," held the favor she has found with her audiences. Though the first part of the performance does not offer her much opportunity, the sentiment the close of the last act carries was so nicely worked up that the many wet eyes and handkerchiefs in evidence at the fall of the curtain proved that her ability is far above the ordinary. Her appearance entitled her to the caption, "A Fair Rebel," for she was indeed fair to look upon.

Jos. Lawrence, as Major James Stillman, gave a good accounting of himself, though it seems he fits better in heavier roles.

Virginia Howell, as Aunt Margie, was excellent as a "kittenish" old maid. Whether or not the effect was desired, her costumes, especially the white one, made her appear about six and one-half feet tall, the result being that she looked extra angular.

Frederick Webber, as Count De Perrin, gave a good reading of a thankless part.

Mildred Florence, as Capt. Johnnie, was considerably handicapped by the laughter of the audience directed at her costumes, or rather her pantelettes, proved her capability by using same to her advantage. She was thoroughly enjoyed.

Jessie Pringle, as Mrs. Wood, overlooked no point that could be turned to advantage. She opened in the first act smoking a pipe, and many people, including ourselves, are still wondering what brand of tobacco she used. She gave a rendition of a difficult role in a most satisfactory manner.

Aubrey Bosworth was afforded little opportunity; however, he satisfied in what he did.

Charles Wilson, Frank Armstrong, James E. Field and J. Ellis Kirkham gave their best in the small parts assigned, which materially aided in the success of the play.

James Ford, Arthur Mack, Arthur Shea and some of the future hopes of Union Hill helped make this presentation a pleasant memory to all who were fortunate enough to attend. *Once Over.*

ANGELL STOCK CO.

Is in its tenth week at Park Theatre, Pittsburgh, doing capacity business. Manager McConnell, of the theatre, tendered the members of the company a banquet at his home Sunday night. Mr. Angell is somewhat of a violinist, and played several difficult selections, accompanied by Ike Jutras, who can tickle ivories with the best of them. Alice Bowdish and sister, Dorothea, contributed several late song numbers. Basil Blake and Francis Short were also much in evidence on their good work. Alice Collinson recited "An Actor's Trials," which was one of the hits of the evening. P. H. Gilnes, of his company, also Earl Newton. Frank Root, our comedian, showed that his talent could be used to parlor entertainment, as he kept the party in roars of laughter while he was doing his bit. Manager McConnell did his share by playing the Victrola, and all members of the company voted him the best ever. Ruppert, the genial pianist at the theatre, also tendered the members of the company a reception Tuesday evening. The party did not break up till the closing hours of morning.

INEZ REGAN SUCCEEDS ANNA CLEVELAND.

Anna Cleveland, after a short but successful run at Poli's Theatre, Worcester, Mass., was succeeded by Inez Regan, who is to assume the leading part in future presentations. The change was effected March 6.

SELWYN & COMPANY NOT TO RETIRE.

TO PRODUCE ON A LARGER SCALE THIS SEASON.

EDGAR SELWYN RETURNS.

Edgar Selwyn, president of Selwyn & Company, on his return last week from Havana, said, " A man doesn't retire just as his business is at its beginning," following the report that the Selwyn Company were to retire, "for Selwyn Co. to talk of retiring simply doesn't make sense. But, if there really is anything like a widespread notion that we are leaving the business, I suppose the best way to scotch the rumor is to make an announcement of what we actually are going to do, even if the time is a little early.

"We are planning on a scale more ambitious than ever. We have definitely arranged, for the next season, the production of five new plays. There are two farces, one by Margaret Mayo and one by Avery Hopwood; a play which is the joint work of Rol Cooper Megrue and Irving Cobb, a new comedy for Margaret Illington, and a new play of my own."

BROADWAY HAS A NEW HIT.

This time it is by the melodious young genius, Walter Donaldson, who is responsible for two of last season's biggest successes, namely, "Picture Me in Tennessee" and "We'll Have a Jubilee in My Old Kentucky Home." Mr. Donaldson's first contribution to the Broadway's catalogue is a novelty ragsong entitled "Oh Joe, With Your Fiddle and Bow, You Went and Stole My Heart Away." This number is the first of its kind we have heard in many moons, and when we say it sings like an "overnight hit" we do not exaggerate. In "Oh Joe" Mr. Donaldson proves the fallacy of the statement "there's nothing new under the sun" by offering us a meter and melody that is absolutely new and original.

Billy Tracey wrote the lyrics, and Billy deserves a lot of credit for the wonderful lines he conceived to make "Oh Joe" a perfect song. More power to the Broadway Music Corporation.

WHITE RATS' BALL PROMISES SURPRISES.

The White Rats ball, to be held on March 16, at the Amsterdam Opera House, will be the biggest event of the season if plans and program run true.

A small idea of the pretentiousness of the affair can be gleaned from a few of the features; namely, the entertaining by one hundred acrobats in costume on the floor at one time, an exhibition by five novelty dancing acts, the appearance of Singer's Midgets, and a novelty march in dress, directed by Jack Mason.

With the above as only a few of the attractions, and with the aid of Mr. Grauland on the publicity, Dannie Sullivan's prediction that the ball will go down in history as the biggest ever held by any organization, is likely to materialize.

JESS WILLARD MAKES A RECORD.

All records for attendance were broken last week at the Loew houses in which Jess Willard appeared. The Delancey Street Theatre was said to have turned away about a thousand people, and the balance of the houses he played reported a similar situation, though the number turned away was not as large.

The Save-a-Home Fund is about $335 richer as the result, Mr. Loew having added an additional five per cent. to the amount donated. N. T. Grandlund was responsible for this engagement.

ORPHEUM, GRAND RAPIDS, CHANGES.

Harvey Arlington, for the past two years manager of the Orpheum Theatre, Grand Rapids, Mich., Gillingham & Smith's enterprises, has resigned that position and accepted the management of the Isis. Mr. Arlington has already made a number of changes in the house.

Fred M. Thompson, of Detroit, assumes management of the Orpheum.

NEW OFFICERS FOR "22."

The Brooklyn Elks have elected officers for the ensuing year as follows: Exalted ruler, Frederick C. Reynolds; esteemed leading knight, James J. Byrne; esteemed loyal knight, John J. Delaney; esteemed lecturing knight, Frederick A. Weir; secretary, Joseph H. Becker; treasurer, Daniel A. McCann; tiler, James J. Walsh; trustee for three years, Joseph A. Guider; delegate to the Grand Lodge, Harry A. Greene; alternate to the Grand Lodge, Albert T. Brophy.

A. OF M. OPENS.

LYNCHBURG, Va., March 4.—The Academy of Music, which gave tabloid musical comedies a trial during the Summer months, will resume this program commencing March 6, in competition with the Trexton Theatre, the opening attraction being Johnson and Leicht's Teddy Bear Girls. Manager O. A. Swin is secretary of the Virginia-North Carolina Theatrical Managers' Association, which was recently organized for the purpose of making it possible for the managers in the circuit to obtain only the best shows of this character in order to maintain a policy of "purity."

SHADES OF NIGHT.

"ANY MAN'S SISTER."

Halton Powell's new production, "Any Man's Sister," opened March 5 at the Princess, St. Louis, with the following cast: Blossom Baird, Oscar O'Shea, Hollester Pratt, Esther Evans, James Fulton, May Wallace, Clyde Long, Alma Powell and Archie Lockredge. Oliver Martell is handling the publicity end.

POLI TO BUILD NEW HOUSE.

S. Z. Poli is going to erect a new theatre replacing the old Poli Theatre of Hartford, Conn.

The house is to seat about one thousand three hundred, and is to be completed in time for the regular fall season. It will occupy the site of the old house.

"WOOING OF EVE."

Laurette Taylor began rehearsals last week in a new comedy, "The Wooing of Eve," which Klaw & Erlanger and Geo. C. Tyler will produce shortly. Included in her support are: W. L. Abingdon, Ramsay Wallace, Vernon Steele, Herbert Yost, Fred Permaine, Leslie Austin, Basil West, Violet Kemble Cooper, Wynn Cannon and Winfield Fraser.

THE CATHOLIC ACTORS GUILD.

Jerry Cohan presided at the meeting of the Catholic Actors Guild of America. The speakers were: James O'Neil, Fred Niblo, Donald Briau, Mrs. Henry Miller and Grace Dashbach were announced as vocalists for the occasion, accompanied by Lyman Wells Cleary.

PROHMAN WILL FOREGO DINNER.

Daniel Frohman has asked that the testimonial dinner, to be tendered him by the theatrical and moving picture producers, be indefinitely postponed. He asks it in order that nothing would interfere with the success of the coming Allied Arts ball for the benefit of the Actors' Fund.

LOEW HOUSE NAMED.

The Loew house in Rochester was named the Avon. The theatre will be booked by the Loew office, and will use the three-a-day policy in place of continuous.

ABORN OPERA.

The season of Aborn opera at the Academy of Music, Brooklyn, will open March 20. Two operas a week will be the program.

DOYLE ILL.

Frank Q. Doyle, the Chicago booking agent, was the victim of ptomaine poisoning, which kept him indoors all last week.

CHANGES "BOOKER."

C. L. Carrell is now booking the Orpheum Theatre in Clinton, Ia., which went to his service from that of the W. V. M. A.

JOHN HORBURY is with Edwards' "American Boy Scouts."

MAGAZINE PUBLISHER BEHIND OPERA VENTURE.

Louis Eckstein, publisher of the *Red Book Magazine*, the *Green Book Magazine*, the *Blue Book Magazine*; president of Rector's Restaurant, Chicago, is now organizing the Ravina Opera Company, which will present grand and light opera for a period of ten weeks, commencing July 1, at Ravina Park, Chicago. All of the standard operas will, of course, be produced. The light operas to be presented include: "The Bohemian Girl," "Mikado," "Robin Hood," "The Serenade," "Pirates of Penzance" and "Pinafore."

PATRIOTIC NIGHT AT THE HIPPODROME.

Another memorable program was presented at the Hippodrome Sunday, March 5, by Charles Dillingham, on behalf of the Battleship Fund started by little Marjorie Sterrett. This little school girl founder was the centre of attraction, flanked by such speakers of national prominence as John Hay Hammond and Hudson Maxim, and by entertainers representing every branch of the theatre. Sousa's Band struck the keynote of the patriotic hill with the popular march king's own stirring numbers, and the Hippodrome soloists and chorus were assisted by such eminent stars and features as Anna Fitziu, Joseph Santley and the Magazine Girls from "Stop, Look and Listen," Irene Fenwick, of "Pay Day;" Virginia Fox Brooks, of "The Great Lover;" Marie Cahill, Sophye Bernard, Sam Asche, of "Katinka;" Claire Rochester, of "The Midnight Frolic;" Seymour Brown, Will Rogers, Herman Wasserman, Alfred Bergen and several others.

NEW ONE FOR SHUBERTS.

The Messrs. Shubert announce for early presentation a new operetta, entitled "My Soldier Boy," rehearsals for which begin Monday, March 6. The score is by Emmerick Kalman and Dignand Romberg, book by Victor Leon, who wrote the book of "The Merry Widow." The American adaptation has been made by Rida Johnson Young. The cast will include Margaret Romaine, Arthur Albro, Lawrence Leonard, Scott Welsh, Garry McGarry, Harold Vizard, Audrey Maple, Anna Wheaton, Ethel Brandon and Fay Evelyn.

An out-of-town presentation of the operetta will take place in three weeks, after which it will return to one of the Shubert theaters in the city. Following this production the Messrs. Shubert will bring out two Spring musical shows.

GALVIN'S ROSTER.

Jas. A. Galvin's tabloid musical comedy, "Little Miss Mix-Up," is playing the W. V. M. A. time. Roster: Jas. A. Galvin, owner; A. H. McAdam, manager; Sam J. Grosse, musical director; Jack Knauff, stage carpenter; Irene Galvin, Melba Earle, Tootsie McAdam, Lew Hampton, Wilson Rogers, Johnny Dale, Wm. Stevens, May Morris, Gladys Williams, Kathryn Earle, Edna Cowles, Florence Abbott, Helen Devoy, Daisy Douglas, Gertrude Bullock, Belle Batchelor, Mary Delasco, Babe Martin, Rae Dawnay, and our mascot, Baby Helaine Langford.

THE FUND BENEFIT.

The next big event in behalf of the Actors' Fund will be the annual vaudeville benefit at the Century Theatre on Sunday evening, March 19, for which Otto Kahn, chairman, has kindly donated the use of the theatre. Messrs. A. Paul Keith, E. F. Albee and Martin Beck, the heads of the two big vaudeville circuits, have promised a program of vaudeville stars, which they declare will make the most attractive vaudeville benefit which they have ever given for the Fund.

"NATION" FINISHES.

"The Greatest Nation" will finish its engagement at the Booth Theatre, Saturday night. "Pay-Day," now playing at the Cort, will follow it in.

GRIFF WILLIAMS reports excellent business for "Bringing Up Father" in the Southern States.

THE POMMER BROS. are forming a new company for the pupose of producing and booking a number of new plays and several leased attractions to play the medium sized towns in the central States. The new company will in no way interfere with the regular Spring opening of their tented attraction.

LAWRENCE HOUSMAN, English dramatist, arrived in New York, March 1.

WHITE RATS ELECTION EXCITEMENT.

BOTH CANDIDATES RUNNING WELL.

BALLOTS COMING IN RAPIDLY.

The race between the two candidates for the presidency of the White Rats, Edward Esmonde and Jas. W. Fitz Patrick, has created considerable interest, both having their lins of workers.

Mr. Esmonde is the favorite of one element, the conservatives, while Mr. Fitz Patrick is considered more favorably by those who believe in the aggressive policy, for which, through his recent speeches at the meeting, he has placed himself on record. Ballots are being deposited at a lively rate in the big box in the clubhouse lobby, and out of towners are responding assiduously.

MR. FITZPATRICK HAS ISSUED THE FOLLOWING STATEMENT.

TO THE EDITOR OF THE CLIPPER:

As a candidate for big chief of the White Rats Actors' Union and president of the international board, I wish to define my attitude on the policies of the order. I approve without reservation the principle of the "closed shop," because I believe it to be not merely the best means of remedying evils in the variety business, but the only logical and efficient means to that end. I see nothing in it, either in theory or contemplated application by the White Rats, which should cause uneasiness to any honest manager in the country. It means protection for the actor and the manager alike, and it means a better and more adequate understanding between both departments of the business. I know that its enforcement by Mr. Mountford will be made with all due regard to the legal and legitimate measures which the constitution demands, and which he himself included in that constitution.

I believe in an equitable contract and am convinced with an effective organization, which can only be obtained by a closed shop, managers will speedily acquiesce to the demand for it, because that demand is made by every actor in America, speaking through a reputable organization.

I am unreservedly in favor of the limitation of the commission on salaries to five per cent. An organization containing all the actors in the theatrical field which is nothing else than a closed shop, will remedy any present variations almost immediately.

Personally I stand for the development of the White Rats' Actors Union of America into a body that will be respected because it deserves as well as demands respect; one that has the same standard of justice for actor and manager alike. I stand for cleanliness in the theatre and in the organization, and I stand for the approval of any and every measure, no matter the source of its emanation, which makes for the moral, the financial and the artistic good of the vaudeville business. I STAND FOR HONESTY AND FAIR PLAY, FOR INTELLIGENT AND SCRUPULOUS REGARD FOR THE RIGHTS OF OTHERS, AS WELL AS THE INSISTENT DEMAND FOR THE RESPECTFUL RECOGNITION OF THE RIGHTS OF THE ACTORS ORGANIZATION. I represent no clique. I have no grudges to pay off, and I have no enmity toward anyone which election to this office might satisfy. I BELIEVE IN EQUITY, JUSTICE, PROGRESS and FIDELITY TO THE PRINCIPLES OF THE ORGANIZATION, AND I KNOW MR. MOUNTFORD BELIEVES AS I DO. Anyone who votes for me will do so because they believe in the platform which I have briefly outlined and because they are convinced of my trustworthiness. If they are not so convinced they must vote against me. I shall make no appeal on personal grounds.

James William Fitz Patrick.

MR. ESMONDE HAS ISSUED THE FOLLOWING STATEMENT.

When I accepted the nomination from my old friends, Fred Niblo and Junie McCree, for the office of International President of the White Hats Actors' Union of America, it was with mixed feelings; first, a feeling of satisfaction that I was thought worthy of so great an honor and, second, I did not quite know whether I should be capable of following in the footsteps of Golden, Kendal., Niblo, McCree and Fogarty.

But when I recollected that I had joined the organization in 1900, the first year of its existence, and that I had attended meetings presided over by all the giants of the past, and whom I remembered that I had been an officer of this organization for ten years, I felt that, by following in their footsteps and observing the best traditions of the organization, I might be able to do some little good for the order as its president and big chief.

I believe I have had more experience in presiding at the meetings of the Whit Rats Actors' Union of America than any other individual, with the exception of the past president, Junie McCree.

I am in favor of the protection of the actor, his material and his livelihood at any cost.

I favor negotiation first, arbitration, if possible, but when these fail I believe the actor should stand up and fight for his rights and his liberties, and, whether elected or not, I shall always pursue this policy.

It is a great honor to be the international president of the only actors' organization in America, and, if I am elected, the honor of that position will be safeguarded by me.

I have been an actor in the legitimate and in vaudeville for thirty-five years, and I am sure I am thoroughly conversant with their needs, their requirements and their troubles.

As becomes the president of this organization, I shall never insist upon my personal views overpowering the wishes of the order, but shall always remember my obligation to obey the will of the majority, whether that will is distasteful to me or not.

If elected I shall carry out the policy, constitution and by-laws of the organization to the best of my ability, and, though I may be president I shall never forget that I am an actor and that my office will compel me to be the friend, advisor and counsellor of all members of this organization.

Edward Esmonde.

The interest will grow from now until the final ballot has been recorded, on March 31, as much will depend on the choice at this critical period.

The discussions of the candidates are many, carried on from all angles, and many a voter has been won over from his original convictions to the other side.

The race between Eddie Clarke and Tim Cronin will also be strongly contested, as both candidates have many friends and the necessary qualifications.

NEW AMUSEMENT CORPORATIONS.

ALBANY, N. Y., March 6.

Paumes Amusement Co., operate any amusement and exhibition enterprise and act as general agent, $5,000; Jacob Axelrod, J. Tobias Goldberg, Samuel B. Cooper, Manhattan.

Rose of the Riviera Co., theatrical, restaurant keepers, vendors of wines and liquors, etc., $16,000; Abel Cary Thomas, Alvar O'Brien, Wm. Smith, Manhattan.

Carnation Photoplay Company, operate motion picture theatres, $1,500: Samuel H. Peyser, Frank L. Allen, Wm. O. Allen, Richmond Borough.

JOHNNIE REILLY is mourning the death of his mother, which occurred at Woonsocket, R. I., March 5. His father is reported to be dying.

ACADEMY, CHARLESTON, CHANGES.

The Academy of Music, Charleston, S. C., which has been playing traveling dramatic attractions, has been leased to the Southern Exhibition Co., who took charge March 6. It will be run as a moving picture house for the rest of the season, after which it will be remodeled and run as a combination house.

It is also intended to build a regular moving picture house, the building being large enough to accommodate two theatres.

Jake Wells is the managing director.

GUINAN AND DUNN.

Texas Guinan and Arthur Dunn have formed a partnership and will shortly present a new act in vaudeville.

"FUNNYBONE" IS THE LATEST.

Vaudeville performers in search of new comedy material will hail with delight the appearance of a new quarterly magazine for comic entertainers, entitled *Funnybone*. It is issued at twenty-five cents per copy, or $1 by the year. *Funnybone*, No. 1 contains two original monologues, entitled "Wedding Bells" and "This and That;" a couple of sketches for two males, entitled "Diamond Cut Diamond" and "Winning a Wager;" an original sketch for comedian and soubrette, entitled "Deception;" two sure-fire parodies on popular songs; an entirely new minstrel first part, to say nothing of over fifty single gags and sidewalk patter bits that come in useful in almost any kind of an act. *Funnybone* is attractive in appearance, and bids fair to make a place for itself from the start. It is issued by the Funnybone Publishing Company.

ACTS LAYING OFF.

Some of the vaudeville houses through New England will discontinue vaudeville during "Lent," and run pictures. There are a number of acts laying off in Boston, Mass., as these houses are scattered through Maine, Massachusetts, and New Hampshire, playing three a day.

MISS KENNEDY IMPROVING.

Madge Kennedy, who underwent an operation for appendicitis recently, in a New York hospital, is improving rapidly.

She will return to her role in "Fair and Warmer" in about a month, her physicians announce.

THE SUNDAY FILM BILL.

A hearing before the Assembly Codes Committee will be held March 8 on the Clarence F. Welsh bill, giving each city the right to regulate exhibitions of pictures on Sunday.

Mr. Welsh introduced the measure to give cities a home rule to settle the question whether they want Sunday exhibitions or not, as municipal authorities can hardly know what to do in view of the fact that the New York State laws interfere with local prohibition.

Many picture exhibitors and distributors are expected to be represented at the hearing.

SHADES OF NIGHT.

A LITTLE INFORMATION.

Pessach, the Jewish Passover, falls on Tuesday, April 18, to Sunday, April 24. This is a good week in large cities with Jewish population for shows and circuses.

GRANTED DIVORCE.

The husband of Mrs. Stewart F. Gifford, known in vaudeville as Bessie Ranson, of Knight and Ranson, was granted a divorce in Syracuse, N. Y., last Monday, March 6, before Justice Devendorf.

BANDBOX POSTPONES.

The four new plays scheduled to be produced at the Bandbox Theatre on Monday night, March 6, have been postponed until March 20.

SINGS LEADING ROLE.

Edith Thayer, who succeeded Emma Trentini in "The Peasant Girl," sang the leading role in "Katinka" last Tuesday night, March 7, succeeding May Naudain.

"EVERY MAN'S CASTLE."

H. H. Frazee is to produce a new play with above title.

ALL OLD MINSTREL MEN INVITED.

Al. Jolson extends an invitation to all old minstrel men to see "Robinson Crusoe Jr." at the Winter Garden.

MEYERS ENGAGED.

Allan Meyers, of the Cohen & Harris office, has announced his engagement to Regina Folgenbaum, a non-professional.

MASON RETURNS.

John Mason has entirely recovered from his illness and has returned to the cast of "Common Clay."

LENT, 1916.

Lent started this year on March 8, and will be over April 21.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," fifth week.
BELASCO—"The Boomerang," thirty-first week.
BOOTH—"The Greatest Nation," second and last week at this house.
COMEDY—"The Fear Market," seventh week, second at this house.
CASINO—"The Blue Paradise," thirty-second week.
CRITERION—Viola Allen and James K. Hackett, in "Macbeth," (revival), fifth week.
CANDLER—"The House of Glass," twenty-eighth week.
COHAN'S—Mitzi Hajos, in "Pom-Pom," second week.
COHT—"Pay Day," second and last week at this house.
EMPIRE—Maude Allen, twelfth week and last fortnight. Ninth week in the revival of "The Little Minister."
ELTINGE—"Fair and Warmer," eighteenth week.
FORTY-FOURTH STREET—"Katinka," twelfth week.
FORTY-EIGHTH STREET—"Just a Woman," eighth week.
FULTON—"The Melody of Youth," fourth week.
GAIETY—Mrs. Fiske, in "Erstwhile Susan," eighth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" eleventh week.
HIPPODROME—"Hip-Hip-Hooray," twenty-fourth week.
HARRIS—"Hit-the-Trail Holliday," twenty-sixth week; fifth at this house.
HUDSON—"The Cinderella Man," eighth week.
LYRIC—"Potash & Perlmutter in Society," twenty-first week.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," ninth week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," eighteenth week.
LYCEUM—"The Heart of Wetona," second week.
MAXINE ELLIOTT'S—Robert Hilliard, in "The Pride of Race," ninth week.
NEW AMSTERDAM—Elsie Ferguson, in "Margaret Schiller," sixth and last week at this house.
PLAYHOUSE—Grace George is in her twenty-fourth week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," fifteenth week.
PRINCESS—"Very Good, Eddie," eleventh week.
PARK—"The Road to Mandalay," second week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," twenty-ninth week.
SHUBERT—"Alone at Last," twenty-first week and last fortnight.
THIRTY-NINTH STREET—Emily Stevens, in "The Unchastened Woman," twenty-second week.
WINTER GARDEN—"Robinson Crusoe Jr." fourth week.

"THE HEART OF WETONA."

Lyceum (Daniel Frohman, mgr.)—"The Heart of Wetona," a play, in three acts, by George Scarborough. Produced by Charles Frohman-David Belasco, on Tuesday night, Feb. 29, with this cast:

Quannah	William Courtleigh
Wetona	Lenore Ulrich
John Hardin	John Miltern
David Wells	Edward L. Snader
Anthony Wells	Lowell Sherman
Mary Greer	Isabel O'Madigan
Comanche Jack	Curtis Cooksey
Nauna	Ethel Benton
Nipo	H. G. Carleton
Pasequa	Langdon West
Eagle	Chief Deer

SYNOPSIS OF SCENES.

ACT I.—Scene 1—Wetona's room in the Tribal House. Scene 2—At Hardin's house.
ACT II.—The same as Scene 2. A week later. Evening.
ACT III.—The same, several hours later. Midnight.
Time—Recently. Place Oklahoma.

The second Charles Frohman-David Belasco joint production, "The Heart of Wetona," with an all star cast, had its *premiere* in New York last Tuesday night, Feb. 29, before a very enthusiastic first night audience. The play was originally called "Oklahoma," but the title changed after its initial opening in Stamford several weeks ago. The scenes are laid in the State of Oklahoma, on an Indian reservation near a United States army post. The story tells of the love affair of Wetona, daughter of the chief of the Comanches, and Anthony Wells, son of the post chaplin, who eventually turns out to be a cad, and is vanquished by John Hardin, an Indian agent, who himself is in love with the Indian maiden, and has married her to save her honor. How he shows the true character of Wells to the Indian girl is well worked out in the three acts. Mr. Scarborough has written a play that will go down in theatrical circles as one of the greatest successes of 1916.

The situations are tense and the story has many gripping moments that held the first nighters almost in a trance during its entire presentation.

The work of Lenore Ulrich, as Wetona, was one of the finest bits of acting seen in New York in some time. Her whole performance was given in an artistic manner, and she scored an ind'vidual hit on the opening night.

John Miltern, as John Hardin, the Indian agent, was convincing at all times, and made an acceptable lover.

William Courtleigh also scored a personal triumph in the character of Quannah, the Comanche chief, and in several scenes with Miss Ulrich showed his powers as a finished actor.

Lowell Sherman, as Anthony Wells, and Curtis Cooksey, as Comanche Jack, both deserve special mention for their sterling work. The rest of the roles were well in capable hands, with the result that a more creditable performance has seldom been seen in New York. *Jack.*

"THE ROAD TO MANDALAY."

Park (Lawrence J. Anhalt, mgr.)—"The Road to Mandalay," a comic opera in two acts, booked by William H. Post. Lyrics by William McKenna. Music by Oreste Vessella. Produced by the Orella Producing Co., Inc., on Wednesday night, March 1, 1916.

Ensign Tom Ballantine	John Roberts
Lieutenant Steve North	Stanley C. Ridges
Alphonse Vivani	Eddie "Cupid" Morris
Mrs. Everleigh Pitchgh	Marie Horgen
Yvette	Gretchen Eastman
Rose Montgomery	Hazel Kirke
Lily Montgomery	Leola Lucey
Lieutenant Jack Vandaster	Frank Pollock
Hiram Montgomery	Herbert Corthell
Singh Poontano	Lawrence Grant

SYNOPSIS.

ACT I.—Exterior of the Rising Moon Tea House, Rangoon. Afternoon.
ACT II.—Gardens of Hiram Montgomery's residence in the suburbs of Rangoon. One week later.
Time—The present. Place—Rangoon, India.
Staged by William J. Wilson.

After being devoted for many months to the showing of war pictures this beautiful theatre once more joined the list of two dollar theatres, offered "The Road to Mandalay," a comic opera.

Signor Vessella's music is really worth while. It has melodious airas, plaintive duos and fine ensembles. "Heart of My Heart," "The Road to Mandalay," "A Moonlight Gavotte" and "Firefly" may be mentioned among the song hits.

The book is by William H. Post, and the lyrics are by William McKenna, but neither of these gentlemen have distinguished themselves. "The Road to Mandalay" is an old fashiond opera comique, but it contains much that is perplexing.

The story concerns the family of Hiram Montgomery and some friends who are making a world tour. They reach Rangoon, India, and stop at a teahouse of a Frenchman, who, with his wife and the Boom of Rangoon, maintain a fine living kidnapping visitors and making their relatives and friends pay heavily for the release of the captives.

The prima donna of the organization is Leola Lucey, who is new to the local stage. She sang her role seated in a wheeled chair. It was explained that she had sprained her ankle some days ago and rather than be responsible for the postponement of the opera's *premiere*, she would appear dispite her sufferings. Although thus handicapped, the pincky singer carried off the singing honors. She has a very fine soprano voice and a pleasing personality.

Frank Pollock, who is an excellent tenor, sang well the songs and duets assigned to him. He has improved as an actor since last we saw him on the stage.

Herbert Corthell in the comedian, and he won instant favor with the large audience. Most of his comedy was extemporaneous, and it was always funny. He has a song called "Father's Whiskers," which is a comic gem.

Hazel Kirke proved a capable soubrette, and Marie Hargan, who has a fine sense of comedy, captured many laughs as a heavy weight widow with matrimonial designs on Montgomery.

Eddie "Cupid" Morris, as the French hotel keeper, was most amusing, and scored with his eccentric dancing, and Gretchen Eastman, as his wife, also won a share of the applause.

Lawrence Grant, as the Boom of Rangoon, had the most conspicuous "entrance," but the role did not warrant it. Grant has won his spurs both as a dramatic actor and as platform lecturer, but this comedy role is not for him.

Doraldina, the dancer, contributed a clever Oriental dance, and Stanley C. Redges and Victoria Ganran danced a waltz with rapidity and skill.

A special paragraph is due to the chorus. Every member of it can sing, which is in itself a novelty.

The production is good and the costumes are handsome and in good taste. *Kelcey.*

THE FILM THEATRES.

Knickerbocker.—"The Moral Fabric," with Frank Mills and Edith Reeves.

Plaza.—Theda Bara, in "The Serpent."

Strand.—Mae Murray, in "To Have and To Hold."

Broadway.—Marguerite Clark, in "Out of the Drifts."

Lexington.—"Mutt and Jeff at College" is this week's attraction.

Keith's Alhambra (Harry A. Bailey, mgr.)—Bill week of March 6: Valerie Bergere and company, Maitland Sisters, Big City Four, Merrill and Otto, Vina Bailey, Selma Brats, Kirk and Fogarty, and Foley and O'Neil.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Bill for this week: "The Bank's Half Million," Fentell and Stark, Bahn and Andrews, Winsom Trio, Welsh, Meeley and Montrose, Ray and Hilliard, Rodger and Wood, Irene Hobson, Three Lyres, and Ash and Young.

Keith's Royal (C. C. Egan, mgr.)—This week: Jack Wilson and company, Wilfred Clarke and company, Wood, Melville and Philips, Daisy Leon, Zeda and Hoot, Georgia Earle and company, Dunbar Eight Dragoons.

Keith's Bronx (Robert Jeannette, mgr.)—The stock company presents "The Still Alarm" this week.

Miner's Bronx (E. C. Miner, mgr.)—Billy Arlington and his Golden Crook this week.

Bronx Opera House (J. J. Rosenthal, mgr.)—Julia Arthur, in "The Eternal Magdalene," this week.

Elsmere (Edward Onstein, mgr.)—The business continues to improve with the stock company. This week, "The Barrier."

Standard.—"Daddy Long Legs" is the attraction this week.

Brooklyn, N. Y.—Teller's Shubert (Leo C. Teller & H. S. Ascher, mgrs.)—"The Weaverv" March 6-11.

MAJESTIC (J. R. Pierce, mgr.)—The Cahurn Opera Co., in "The Firefly;" "The Spring Maid" Mald" 13-18.

MONTAUK (Louis Werba, mgr.)—Jefferson De Angelis, in "Some Baby," 6-11; Julia Arthur, in "The Eternal Magdalene," 13-18.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. E. M. Newman 8, Mme. Schumann-Heink 10, the Aborn Opera Co. 20.

ORPHEUM (F. A. Girard, mgr.)—Bill 6-11: Weber and Fields, Belle Baker, McCormell and Simpson, Daniels and Conrad, Aldeanas Trio, P. Scott, Bert Melrose, Marguerite Farrell, Myri and Delmar, and Loughlin and Dog.

PROSPECT (Wm. Maanad, mgr.)—Bill 6-11: Princess Joe Joe Troupe, Tom Waltes and company, Dolly Connelly and Percy Wenrich, Ethel Whitside and company, Britt Wood, Wilmer Walters and company, Howard's ponies, Aldeanas Trio, Hector, and Gordon and Rica.

BUSHWICK (Benedict Blatt, mgr.)—Bill 6-11: Carrie De Mar and company, Laddie Cliff, "The Lucky Number," Tate's "Frisking," Bert Howard and Sidney Phillips, Four Meyakos, Olympia Desvall, Tower and Darrell, and Lucy Gillette.

GRAND OPERA HOUSE (Leo Fitzgerald, mgr.)—The Grand Opera House Stock Co., in "Trifling With To-morrow," 6-11. "The Penalty" next week.

EMPIRE (J. H. Curtis, mgr.)—The Liberty Girls 6-11. The Golden Crook next week.

CASINO (Chas. Daniels, mgr.)—The Gypsy Maids 6-11. Ben Welch's Show week of 13.

PLAYHOUSE (James T. Dolan, mgr.)—Bill 6-11: Belle Blanche, Stone and Kalter, Chas. E. Evans and company, McGowan and Gordon, Harry Leclair, Pariah and Pero, Elvera Sisters, Neher and Pappelle, and Pathe pictures.

GAIETY (Louis Krieg, mgr.)—The High Life Girls 6-11, the Cherry Blossoms next week.

STAR (M. J. Joyce, mgr.)—The Hello Girl's 6-11.

BUFFALO BILL AND 101 RANCH.

COL. CODY A FEATURE.

MAJOR BURK IN ADVANCE.

The contracts were signed last week whereby Col. W. F. Cody ("Buffalo Bill") will be the feature attraction with the Arlington & Miller Bros.' 101 Ranch Show the coming season.

The announcement was also made that hereafter the show will travel under the title of the Buffalo Bill and 101 Ranch Real Wild West.

Col. Cody is to receive a handsome figure, besides cutting in for a percentage.

The show will be entirely remodeled, with a military spectacle called "Pioneers in Peace and War," to precede the regular Wild West features.

Major Burk will be in advance; Johnny Baker, stage director, and Willard D. Coxey will continue as general press agent.

BABETTE IN ACCIDENT.

While returning from a dance last Saturday (Feb. 26) night, Blanche Babette and Arthur J. Jackson, a young song writer, were painfully injured in an automobile accident that sent both young people to the Roosevelt Hospital for treatment. The couple were returning from an uptown restaurant when, at Sixtieth Street, the driver of their car failed to see a taxicab that was stalled in front of him, and smashed headlong into it. Jackson saw the crash coming and attempted to shield Babette, but the force of the collision threw her from his arms and she was sent head first through the front window, sustaining numerous cuts and contusions about the head and shoulders. Jackson escaped with but a few bruises about the legs. The door had to be forced open, and the two were then hastened to the Roosevelt Hospital, where the girl had seventeen stitches taken in her head and face. She was removed to her home Wednesday, and it is thought that she will not suffer any permanent scars unless complications develop.

A NEW LEASE OF LIFE.

CHICAGO, Feb. 28.

EDITOR N. Y. CLIPPER.

MY DEAR SIR: Three months ago I was admitted to the American Hospital, suffering, as I understand, from blood poisoning, complicated with pneumonia. Dr. Thorek operated upon me and saved my life. The attention I received there from the doctor, the nurses and everyone connected with the institution was wonderful. I owe my life, health and happiness to Dr. Thorek and the American Hospital. I am leaving for New York to-day with a new lease on life. Anything that lies in my power to do which will further the interest of the American Theatrical Hospital will be done.

Wishing you success, I am,

Very sincerely, JACK WILLARD.

WAR ON INTERMISSION.

The State House, Boston, was the scene of conflict on March 3, when vaudeville and motion picture men appeared as opponents over a bill requiring intermissions between moving picture films.

Representative Charles Chapman, whose stage name was Sandy Chapman, the only actor to serve in the Legislature in a generation, introduced the bill requiring ten minute intermissions between each thirty minutes of moving pictures, and then a second bill requiring eight minutes intermission after each twenty-five minutes of films.

The measure, he claims, is in the interest of the physical, moral and financial welfare of the commonwealth.

After the committee had listened to both sides it announced that the bill would be considered and a report made to the Legislature in a few days.

VAUDEVILLE MANAGERS CONFER.

A special meeting of the New England Vaudeville Managers' Protective Asociation was held last week in the Boston United Booking Offices to consider existing conditions in vaudeville, and especially to confer on the demands of the organized performers.

Robert G. Larsen, manager of Keith's Theatre in Boston, and president of the association for the past five years, presided. Among the speakers was Maurice Goodman, general counsel of the U. B. O., New York, who spoke on the present relations between managers and performers in New York and other parts of the country.

Fifty new members were admitted to the association, and the following officers were elected: President, John Shea, of Fall River and Newport; vice president, Frank Howard, of Boston; secretary, C. Wesley Frazer; treasurer, George A. Hniey; directors, the above named officers and Robert G. Larsen, George M. Clark, Jacob Lonrie, Frank L. Brown, Frank Stanton, John Comerford and M. R. Connolly.

FRANK BOHM NOT LIKELY TO RECOVER.

Frank Bohm, one of the best known "hookers" in the vandeville game, is so seriously ill at his home in New York that it is stated his chance for recovery is slight.

Mr. Bohm underwent an operation recently, and the physicians attending him are much in the dark as to his chances.

CHANGE MANAGERS.

George Medhurst, for many years connected the Majestic, Cedar Rapids, Ia., has resigned, and his place has been taken by Jack Jackson, formerly advance man and publicity agent for the J. Doug. Morgan Stock Co. The Majestic is under the new management of W. J. Slattery.

RINGLING BROS.' OPENING APRIL 15?

The Ringling Bros.' Greater Shows are announced to open April 15 at their usual place in Chicago, at the Coliseum. A gorgeous spectacle called "Cinderella" will be put in rehearsal about April 9. Many other new features will be added this season.

HELEN BARNETT A BRIDE.

Helen Barnett (Caroline Helen Gasser) was married, March 2, at the Hotel Rand, Cincinnati, to T. S. Anderson, of San Francisco, by Rev. Hugo Riesenfeld. The groom crossed the continent to claim his bride.

TO RESUME.

The Alhambra, in Chicago, is expected to reopen in a fortnight, having been closed since a fire some weeks ago. It is controlled by Plough, Conners & Kaufman, who also operate the Casino, Garden and Liberty Theatres, in Chicago, and the Calumet, in South Chicago.

A GREAT IDEA.

Harry Weber has sent all his acts a label to be pasted on their trunks or scenery marked "If this baggage is lost or delayed notify Harry Weber, Vandeville Manager, Palace Theatre, Building, New York City."

WEBSTER ADDS TWO MORE.

The Isle, Grand Rapids, Mich., started the Webster bookings March 2, playing five acts.

The Opera House, Geneva, Ill., is another new addition to the Webster Circuit, and began that brand of vaudeville Feb. 26.

GASOLINE GOES UP.

The increase in the price of gasoline from seventeen to thirty-one has many a vaudeville agent and actor guessing. They are keeping their cars in storage, hoping the price will go down.

PICTURES AT GRAND.

The Grand Opera House, New York, offers feature films this week, including "Carmen," "D'Artagnan" and "The Serpent."

EMPIRE GARDENS.

A large open air theatre is to be erected at Westchester Avenue, Rogers Place and Stebbins Avenue, the Bronx, New York City, by Sydney S. Cohen.

TANGUAY TO QUIT.

Eva Tanguay, "The Cyclonic," will leave "The Girl Who Smiles" company in another week, finishing in Detroit.

She gives as a reason that the work was too hard, and also announces that after a short rest she will again headline vandeville bills in her specialty.

EMMA CALVE IN CINCINNATI.

Emma Calve, during her Cincinnati engagement at B. F. Keith's, visited the Conservatory of Music as the guest of Thirlde. She has gone to Battle Creek for a fortnight's rest.

Signor Gnsparri was too ill to appear with Mme. Calve in some of her performances in Cincinnati.

DISAGREEMENT SETTLED.

The disagreement about the salary between Joe Fanton's Athletes and the W. V. M. A., on whose Michigan circuit the act was playing early in the year, which was taken up by the White Rats, was finally adjusted last week.

LE GRAND HIPPODROME REOPENS.

The Le Grand Hippodrome, Chicago, opened Saturday night, March 4, after being remodeled and rebuilt since a fire there, a few months ago. The house is now under the direction of Abe Cohen, who owns the Midway Hippodrome and the Apollo. George H. Webster does the booking. The house plays four acts of vandeville and pictures.

RIALTO OPENS 18.

The opening date of the Rialto, Flatbush, Brooklyn, has been postponed to March 18.

SHADES OF NIGHT.

G. R. C. ENTERTAINS SCRIBES.

The Greenroom Club members held a beefsteak dinner on Sunday night, March 4, to the following well known newspaper men as guests: Herbert Swope, city editor, *New York World*; Ralph Graves, city editor, *New York Times*; Robert MacAlarney, city editor, *New York Tribune*; Martin Green, *Evening World*; Joe Vilin, *The Evening Sun*; Eugene Kelcey Allen, NEW YORK CLIPPER, and others. Harry Burk, of *The World*, served as chairman.

After the "feed" the bunch went to the second floor to see the show. Frank Moran, who is scheduled to meet Jess Willard on March 25, opened the show with a monologue that was so witty that the vaudeville stage will always be open to him whenever he cares to secure "time."

Edwardes Davis followed with the reading of an original poem entitled "Man's Love for Mankind."

Avery Belfonr, the baritone, was a warm favorite.

Then followed a breezy sketch called "The Emporia Gazette," from the pen of Tom Barry, one of the most promising of playwrights. Mr. Barry himself played a role, and the other parts were acted by Walter Law and Harry Fraser, the latter playing the role of a woman.

George Pauncefort pleased with his wonderfully clever imitations of Stuart Robson and C. W. Coulcock, dead, but never to be forgotten.

Benno Sherrock, of Australia, proved himself a splendid pianist.

Harry Brown, of "The House of Glass" company, brought his banjo, and made that instrument fairly talk. He is also some "coon shouter."

The principal sketch of the evening, "War Bridegrooms," the work of Hamish McLaurria, of *The World*. The idea for the sketch was suggested by Donald McKenzie. It scored a distinct success. The cast includes Eugene Powers, Paul Doucet, Harry Hugonat, Percy Heltar and Francis McKenna. The last three appeared as "girls."

Carl Jorn, the opera singer, the Manhattan Quartette, and Will Oakland, also favored.

It was early Monday morning when the affair came to a close.

BUDDY LEO was called home to Brooklyn from San Francisco to attend the funeral of his mother last week.

A. P. "HAPPY" BENWAY and PEARL DAYTON opened on the Nixon-Nirdlinger Circuit, March 6, at the Cosmos, Washington, D. C., in their new act by Burke Bros., "Minstrelsy in 1920."

FRANK MORAN SIGNS WITH B. & B. SHOW.

OPPOSITION TO THE SELLS-FLOTO OUTFIT.

CIRCUS BATTLE IN EAST THIS SEASON.

The statement made in THE CLIPPER three weeks ago that Ringling Bros. were back of the big fight at Madison Square Garden has come true, as most readers know. Frank Moran would not sign with anyone but Sam McCracken and Tex Rickard. Jesse Willard having signed for Sells-Floto Show, McCracken saw a chance for a big feature to combat the Sells-Floto outfit, which is coming East this Summer for the first time, so the opening of the Barnum & Bailey Show was delayed a week in order to pull off the big match, Moran having signed with the Barnum & Bailey Show. In case of a good bout or a knockout over Willard, Moran would prove a strong drawing attraction against the Sells-Floto outfit. Much discussion has been going around in theatrical and sporting circles, if Moran knocks out Willard would he be champion? THE CLIPPER, always an authority on sports, says 'that although no decisions are rendered in the State of New York, when a referee counts a man out, it means a knockout for the man on his feet, therefore Moran would become champion."

CARROLL COMEDY CO.

This old recognized attraction opened an indefinite stock engagement at the Chestnut Street Theatre, Lancaster, O., Feb. 28, to a turn away house.

"The Girl from Home" instantly met with the approval of the large house, and the engagement promises to be a pleasant and profitable one. The company is as follows: Ion Carroll, Edward Barrett, Robt. Gray, Forrest Smith, Walter Van, Charlotte Claire, Zelda Smith, May Cooley, Rose Gordon, and Master Abe Barrett. While en route here, Manager Carroll and wife were entertained at Zanesville, O., by Chet Keyes and the family. The Chet Keyes Stock, at the Orpheum Theatre, Zanesville, are doing the most phenomenal business ever done in Zanesville by a stock company. They are in their fourteenth week. Manager Carroll, of the Carroll Comedy Co., closes his company in April, to look after his oil interests in Kentucky.

GUS FORBES ACCEPTS LONGEST ROLE.

The longest role ever given a stock actor was assumed by Gus A. Forbes, the leading man of the Poli Players, Scranton, in his part of Johnson in the presentation of "Too Much Johnson," the week of March 6. The perfection of his reading strengthened the contention that Forbes is one of the most efficient stock actors in the country in memorizing a part.

CLAY CLEMONT RETURNS.

After having resigned from the Elsmere Stock Co., New York, Clay Clemont was induced to return and play leads. It is also said a petition by the patrons has been presented to Manager Ornstein, asking that Homer Barton also return.

BAKER THEATRE, ROCHESTER, DARK AGAIN.

The Baker Stock Co., of Rochester, closed last Saturday, March 4. The house is dark and no future policy has as yet been announced.

DAVID HERBLEIN is with the Poli Stock in Worcester, Mass.

STOCK LOCATIONS.

"Trifling with To-morrow," Grand Opera House, Brooklyn, N. Y.

"Outcast," Lyric Theatre, Bridgeport, Conn.

"The Third Party," Auditorium Theatre, Baltimore, Md.

"The Great Divide," Strand Theatre, Cedar Rapids, Ia.

"Father and the Boys," Princess Theatre, Des Moines, Ia.

"The Trail of the Lonesome Pine," Shubert Theatre, St. Paul, Minn. "Along Came Ruth" underlined.

"The Truth Wagon," Princess Theatre, Sioux City, Ia.

"The Master of the House," Park TheTatre, St. Louis, Mo.

"Outcast," Jefferson Theatre, Portland, Me.

"Forty-five Minutes from Broadway," Fresno Theatre, Fremo, California.

"The Misleading Lady," "The Road to Happiness" and "The Trail of the Lonesome Pine" will be produced in the order named, very shortly at Hathaway's Theatre, Brockton, Mass.

"The Blindness of Virtue," Auditorium Theatre, Kansas City.

"The Bachelor's Baby." Shubert Theatre, Minneapolis, Minn.

"The Yelow Ticket," Elk's Theatre, Phœnix, Arizona; Lyceum Theatre, New Britain, Conn., and week ending March 18, at the Shubert Theatre, Milwaukee, Wis.

"Outcast," Hudson Theatre, Union Hill, N. J., under the management of Wm. Wood.

"A Contented Woman," Warrington Theatre, Oak Park, Ill.

"Outcast," Knickerbocker Theatre, W. Philadelphia, Pa. "A Fool There Was" underlined.

"Sadie Love," Herald Sq. Theatre, Steubenville, O. "Damaged Goods" and "In the Bishop's Carriage" underlined.

The productions by the Nathan Appell Stock companies are as follows: Week ending March 11, Orpheum Theatre, Reading, Pa., "The Misleading Lady;" week ending March 11, Sommerville Theatre, Sommerville, Mass., "In the Bishop's Carriage;" week ending March 18, Sommerville Theatre, Sommerville, Mass., "Madame Sherry."

"The Brute," Empire Theatre, Salem, Mass.

"Under Cover," Wadsworth Theatre, N. Y. City.

JEWELL KELLEY AT CHARLOTTE.

Jewell Kelley, the Southern stock manager and actor, will have a permanent dramatic stock at the Academy of Music, Charlotte, N. C., this Spring and Summer, opening April 24. People are now being engaged by Mr. Kelley, who is located at Atlanta, Ga. The latest stock releases will be produced. Mr. Kelley will also have two other companies playing permanent stock in the South. Little Rose Morris, who has been featured with the Atlanta stock during its ninety weeks' duration, will be featured at the head of one of the companies this Spring and Summer, and will be sent on the road next season at the head of one of Broadway's late successes.

CHESTER ESPY JOINS HARRISON STOCK CO.

Mr. and Mrs. Chester Espy have joined the Harrison stock, now playing in the Southwest part of Texas, and have taken over full management of the company. Mr. Harrison is contemplating taking a rest, he and his wife expecting to leave the show in the early Summer to spend a vacation in Colorado.

The rest of the cast remains practically unchanged. The company closed its second week at San Marcos, moving to Bartlett for another two weeks' stand Sunday.

BRUCE RINALDO IN NEW LONDON.

Bruce Rinaldo, heading a company of stock players in New London, Conn., reports splendid business throughout the entire special engagement.

EMILY SMILEY JOINS PHILA. CO.

The Knickerbocker Stock Co., of Philadelphia, has added Emily Smiley to the company. She made her first appearance in the cast March 6.

MANAGER STORK, of the Brownell-Stork Co., puts on "The Eternal Magdalene" at the Orpheum, Newark, N. J., March 6-11. Miss Brownell, who created the title part originally, again appears to advantage.

THE ABORNS will return to Olympic Park, Newark, N. J., in the Spring, with a light opera company.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

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NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

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for Registration.

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Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

REGISTER YOUR PAST LIFE.

Doc Waddell has suggested that everybody in the show business file in an available place a history of his career, so that, at his death there exists a handy record for reference.

In an "Exchange" Mr. Waddell writes:

"So many SHOW FOLK live and die practically UNKNOWN. This should not be. Let every MOTHER'S SON and DAUGHTER alive, when this reaches them, arrange for SOME ONE to tell "WHO" and "WHAT" they were, after LIFE'S STRENUOUS BATTLE is over for them. No better person for the Job could be found than OWNER or EDITOR of DRAMATIC PAPER. It wouldn't be bad idea to forward to Dramatic Journals a Photo with NAME, DATE OF BIRTH, and SOMETHING ABOUT YOURSELF on back thereof. Then, when you conclude the DREAM of this EXISTENCE you'll not die UNKNOWN, and the chances will be against you being buried inPOTTER'S FIELD in UNMARKED GRAVE."

This suggestion is timely and good, and THE CLIPPER will gladly increase the scope of its Registry Bureau (which was started three years ago), to include all photographs and notes of personal history that you want preserved. In sending us the Registry Bureau Coupon. It will be well to give the name and address of a relative to be notified in case of death, etc.

PALACE.

(ELMER F. ROGERS, MGR.)

Supreme vaudeville in every sense of the word is being shown here this week. The program is replete with headliners and at the Monday matinee each act made an individual hit.

The honors were evenly divided between the Dolly Sisters, in their fourth week here, Irene Franklin, Burton Greene and Maurice and Florence Walton.

The usual motion picture open, followed by the Act Beautiful, one of the most sensational posing acts in the business. As an opening act it went over bigger than any act in this position at this house.

Carl McCullough, in number two position, had a regular clean up time of it with a careful selection of songs. His opening song, "The Rocky Road to Dublin," showed him to be in good voice. His second, "What a Wonderful Mother You'd Be," was one of his biggest encore getters. "In New York Town" followed, and it just about got over. "Just For To-night," rendered in his way and then as several stage celebrities would sing it as he announced, was his best effort. He simply "knocked them cold." McCullough is an artist in singing songs, and it is a pity that he isn't seen around here more.

George Sidney, assisted by his excellent company, substituted for Homer B. Mason and Marguerite Keeler, presented their unusually funny farce, entitled "Honor Thy Children." The idea about mothers asking their children whom they can marry is well worked out, and well acted by the little company. Mr. Sidney proved a big favorite, and his handling of the role of a wife seeker was a capital bit of work.

The Dolly Sisters and Jean Schwartz, at the piano, shows each week that they deserve the title of America's leading dancers. This is their fourth week here, and the success Monday matinee was even greater than their initial appearance. The costuming of their entire act brought forth exclamations of surprise on the part of the women in the audience. The Dolly Sisters and Jean Schwartz could probably remain here indefinitely.

One of the greatest welcomes and ovations ever given a vaudeville team was the reward of M. Maurice and Florence Walton, making their first appearance here since returning from Cuba. The audience simply wouldn't let them go. Their dancing was as artistic as of old. A new one called "The Damisette," announced by Maurice as a Cuban dance, showed many new steps.

Irene Franklin, with Burton Green assisting, ran an even race with the dancing pair. Since last appearing here Mr. Greene has put together a new opening number that is easily the best number ever offered by clever Miss Franklin. She is seen walking down the centre aisle, leading a man to his seat, when a lively argument follows, with some capable talk. She then is invited upon the stage by Mr. Green, and gives her usual excellent singing specialty. She was a small sized riot.

To follow the above two acts and walk away with a hit is no cinch, but this is exactly what Johnny Dooley and Yvette Rugel did Monday afternoon. If there is a cleverer pair in vaudeville than these two the writer has failed to witness them work.

Dooley is one of those natural born comedians that can get a laugh no matter what he does. Miss Rugel rendered several songs, "Love, Here Is My Heart" and "My Mother's Rosary," the last going over big.

Albert Whelan had a most difficult position following these three solid hits, and in consequence suffered. It would be an injustice to criticise one under such a handicap.

Miss Ding Feng Gue and Harry Haw, in a Chinese conception of American songs and dances, closed, and held what remained of the large audience seated until the conclusion of their excellent work. Jack.

COLONIAL.

(ALFRED DARLING, MGR.)

The reduction in prices at this house doesn't seem to have any effect in the quality of the acts, as the program shown this week is far above the average. While the storm had a tendency to keep a few of the timid ones away, a large audience was in evidence.

Motion pictures entertained while the patrons were being seated, and interested.

An up-to-date juggling and singing specialty introduced by Fleiert and Seofield, scored in the opening position. The man does some very capable feats with different objects, and for a climax cleverly juggles a rather heavy large wheel on his chin. The young woman makes a fine appearance and opens the act with a song entitled "There's a Broken Heart For Every Light on Broadway," showing a fairly good voice.

Sherman and Utley, "nibbing" for Burns and Lynn, who left the bill on account of sickness, offered a finely arranged singing and dancing performance that was good for several encores. Both man and woman possess excellent singing voices and capably render "Gold Fields of Nevada" and "I'm Simply Crazy About You." A recitation was also given by the man with good results. It's a corking good turn for number two spot.

Following the order nowadays of supplying surprises in the presentation of sketches, Norman E. Fields and Mary Daniels, assisted by a plant in an upper box, gave a really amusing skit, called "What's the Matter With Roth," and walked away with a solid hit. During the action of the piece, which, by the way, consists of an old idea, the plant in the box continually interrupts with some humorous remark that for a while had the audience guessing. They eventually got "wise," and rewarded the trio with some hearty applause.

Next followed Julian Rose, with his old monologue about the Jewish wedding that brought him laughs galore.

Real class was given the program by Marion Morgan's classic art dance, in a splendid program of dances. Each of the six handsome and shapely young women show grace and ease in all their dances. The costuming was old and pleasing.

Elsie Plicer and Dudley Douglas making their initial appearance downtown showed a fair act, with special costumes worn by Miss Plicer. (See New Acts.)

Frank Orth, with his new partner, Wm. J. Dooley, are presenting a comedy act, called "The Fool Detective," that supplied a laugh each second. As a dancer Dooley is there, and the many eccentric steps he did got the desired results. (See New Acts.)

Frances Nordstrom, William Pinkham and company, in a quaint comedy, entitled "All Wrong," consisting of three surprise finishes, had things their own way. (See New Acts.)

Adele Rowland, with her new partner, Dave Stamper, didn't make the solid impression she made recently at the Palace with Harry Carroll. The act is good, and the captivating manner of Miss Rowland in putting over her songs will send her over on any bill. Mr. Stamper obliged by playing several of his own compositions, and was a big favorite.

Mlle. Vera Sabina, assisted by Cleveland Bronner, in "Fantasies of the Dance," closed the bill and went better here than at a downtown house recently. Jack.

ROYAL.

(C. C. EGAN, MGR.)

A heavy snow storm Monday evening, March 6, didn't stop them coming here. A corking good comedy bill and well played show was their reward, Jack Wilson taking the honors.

Mlle. Rialta, assisted by Jack McIntyre, a singing and posing act, opened the show. McIntyre has a good voice and can put over a number. Rialta posing in a gilt frame showed some beautiful gowns. Her routine of songs was well laid out. "Cumberland," a march ballad, was well rendered. "Rocky Road to Dublin" was well received, and a ballad, "For the Sake of a Rose," was a gem for the closing number. During the song, "Same Sweet Girl," Mlle. Rialta showed four different poses, and was accorded three curtains.

Wood, Melville and Philips (two men and woman), a corking good comedy and singing act, in one. Melville and Philips' double, "Close to my Heart," was well rendered. Miss Melville's Russian dance received a hand. Philips and Wood rendered "The Danghter of Mother Machree," Charley Wood's falsetto voice helping to put the number over big. The closing song, "Sweet Kentucky Lady," done by the trio, got them three bows.

Georgia Earle and company (two women and man), a very clever comedy sketch of rural life. Quick clever lines were received with laughs, and the players were capable. Virginia Russell and Emmett Whitney stood out as well as Miss Earle at finish. Two curtains.

Daisy Leon, a corking good single, with attractive gowns and splendid voice, received two bows. (See New Acts).

"Ladies' Reducing Parlor" (fourteen girls) an up-to-date satire on physical culture for women, was full of laughs and pretty girls. Received two curtains. (See New Acts).

Ralph Dunbar's Eight Royal Dragoons (eight men). This act has been reviewed before in these columns. They play musical instruments and sing well. They sang "Stars," which was well harmonized and applauded. A march ballad, "Sweet Cider Time," went over big, and has the earmarks of a hit. At the finish they played Sousa's march, "Stars and Stripes," and were accorded five bows.

Wilfred Clark and company (two men and two women) kept the laughs going. The act never lagged, and was accorded four curtains. (See New Acts.)

Jack Wilson, assisted by Frank Hurst and Lillian Boardman, were the riot, and at Wilson's entrance he got some reception. At finish, took six bows and a speech. (See New Acts.)

Zeda and Hoot (man and woman), in a comic spectacle and contortion act, closed the show, and in this hard spot held them in, only two people leaving. Zeda's closing trick, blindfolded standing on two chairs bending backwards picking handker chief off floor, was well applauded and received a curtain. Sam.

THE COLUMBIA CONCERT.

The bill March 5 dragged in spots, but was fairly well appreciated.

Rutter Bros., acrobats, with a table and chairs, opened. One of the team was rolled up in the mat, and the unrolling showed him in comedy make-up. The straight tumbling by the other included some real good work, including a double somersault from stage to stage. The comedy bits included a touch of Chaplin and wrestling match with himself, which made a big hit.

Spiegel and Dunn, two amber faced comedians, sang "Are You From Dixie?" "Give a Little Credit To Your Dad," "At the Fountain of Youth." One showed clever novelty steps and the other changed to a wench, who sang soprano for the finishing duet, with good satisfaction.

The Four Slickers, two rubes, a fat country girl and a city girl, put over a bunch of comedy singing and dancing, the comedy work of the "Dutch" rube being the hit of the act. It included some laughable bits.

Charles Bartholomew, a classy single, sang "A Little More," "What a Wonderful Mother You'd Be," "My Latch Key," and "Confession." He also recited dramatically and effectively "The Whitest Man on Earth."

Edwina Barry played an impressionable and grotesquely made up maid, who was not averse to flirting a little with her madame's husband and with her uncle, and her good character work was well liked.

Walter Murray lectured on Preparedness, while the working and manoeuvres of several submarines and disappearing coast defense guns were being shown in motion pictures. The pictures of past presidents and present advocates of preparedness were applauded.

Miller and Vincent, in their Neighbors sketch, got acquainted well enough in short order to sit on the step and sing to each other. An effective opening was made by their appearances at the windows. "Memories" was well sung by Mr. Miller, and "What's the Use of Going Home" was the front step duet. The lady sang "Good Old Days Back Home," and together they offered "In the Cool of the Evening," with good results.

The Hawaiian orchestra, four men and a lady, sang and played the string instruments. The lady also offered a Hawaiian song, with just a mere suggestion of the sway. A trio was well played in its plaintive way, and "Tennessee" was their closing vocal exercise.

Le Maire and Gilbert, in blackface, made a lot of comedy of rehearsing a yodel song, which the straight eventually finished. The letter of the wife writing for money, also occasioned many laughable expressions by Le Maire.

The Son Fong Lin Co., of five Chinamen and a girl, in gorgeous Chinese attire, included good work, opening with a fire-eating act and some magic. The knife throwing, the juggling of the spear, the fine exhibition of plate spinning and the suspending of two members by the hair, with variations, was good work. Mill.

JOHN McCORMACK is recovering from a cold, and will start March 8 on his Western tour.

MONTMARTRE AT MIDNIGHT, the new dancing resort in the Winter Garden, will open March 10.

AMERICAN.

(CHAS. POTTEDAM, MGR.)

To Joe Fondeller fell the task of opening the matinee performance, Monday, March 6. This young man deserves credit for his ability to please with an instrument that has lately been heard almost as much as the violin, namely, a piano-accordion. His selection of numbers is good and the turn brought good results.

The Newsboys' Sextette followed with a routine of old numbers. While the millionaire song and the East Side number are well suited, the rest of the songs could be changed to good advantage, as they are out of date and prove a serious drawback. This would be a "sure-fire" act if properly laid out, as the material to work with is there.

Cecil, Eldrid and Carr were enjoyed in their hodge-podge of dancing and balancing. The little fellow did an amusing burlesque, with a dummy, of the dancing of the man and woman.

Billy K. Wells was voted a hit by the audience at the close of his opening number, a medley of parodies on popular songs, very cleverly constructed and delivered. His monologue, which followed, was a series of laughs. His act reveals the old style monologist, and from results obtained it is evident that this style act when handled in Wells' style is still the class A. As it stands the act should prove a hit wherever shown.

Arthur Havel and company are playing a sketch that deserves all the applause it gets. It is a comedy skit dealing with the supposedly petted and pampered son of a wealthy widow. The mother believing that her boy will not develop the proper traits of manliness unless he has the companionship of a red blooded boy of his own age, sends to an orphan asylum and adopts one of the boys. Upon the arrival of the companion he is introduced to the widow's son and instructed to deal firmly, but gently, in removing all effeminacy from the make up of her pride. The lessons are started, and the result is that whatever the newcomer tries to teach, the rich son turns the tables by excelling. Opportunities for comedy abound throughout, and they are utilized in a clean and wholesome manner. The little display of affection and accepted comradship at the close furnishes a fitting climax to an altogether pleasing turn. Acts such as this are sure to go over anywhere, as there is not any suggestion of offensiveness in any part.

Marguerite Ford sang "Good-bye, Good Luck, God Bless You," "Good-bye Forever," and "Blue the Daughter of Mother Machree," in a double voice. The young lady has a remarkably low contralto, but it seems that a few of her numbers were pitched too low. Regardless of this she was appreciated.

It required a sketch as strong as "The System" to register following acts as strong as were those preceding it. A mediocre turn would have been lost, but a small idea of how well this turn was received may be gleaned from the fact that not since the old 10-20-30 melodrama days have a hero and heroine been so heartily applauded, and a villain so nobly hissed. The sketch remains practically the same as when played formerly, the new members pleasing as much as did the entire original company. The indications are that it will meet with even greater approval on this time than it found previously.

Denny and Boyle, a two man combination, piano and singing, served a portion of songland, via "Can't Get Along With 'Em or Without 'Em," "Fountain of Youth," "General Nuisance" and "Joe With Your Fiddle and Bow." It took hard work on the part of the boys to win out in this spot. Their encore, which was not forced, speaks for their ability.

Jack and Foris closed the show with their head to head balancing and acrobatic work. They show a number of new stunts, but found trouble keeping audience seated. Possibly the crowd figured they had received their money's worth without this turn. *Once Over.*

CITY.

(SAM FRIED, MGR.)

This Fox house in the downtown section was crowded Monday afternoon, March 6. A corking comedy bill prevailed. Al. Shayne, and Bobbe and Nelson carried off the honors. A ten piece orchestra in the pit, and any good act can go over.

Jimmie Fletcher, in one, the talking contortionist, opened the show and gave it a good start. He works all the time, and just enough talk to get a laugh. Took two bows.

Marie Sparrow and company (two women), singing and piano act in one.

NEW VAUDEVILLE ACTS

Frances Nordstrom, Wm. Pinkham & Co.

14 MIN. FULL STAGE.

Colonial.—Vaudeville received a valuable addition in the form of a quaint little comedy presented by Frances Nordstrom and Wm. Pinkham, entitled "All Wrong," last Monday night at this house. Miss Nordstrom is also the authoress, and in these days of threadbare sketches she is to be complimented in writing something original and away from the usual.

The story has to do with a young married couple celebrating a year in marriage bliss. The wife has become rather tiresome of her husband because of his excellent treatment, and in a fit of anger throws herself on a lounge and fails asleep. What she dreams is played by the two clever people and supplied the surprise finish. The husband has been transformed into a villainous thief, who almost kills her in his rough treatment. The wife is finally awakened to the realization when she rolls off the lounge. Besides being well written, the sketch has many things to recommend it. The playing of both characters was capably done, Miss Nordstrom acting the wife in a convincing manner. Mr. Pinkham, as the husband, was capital. *Jack.*

Frank Orth and Wm. J. Dooley.

12 MIN. IN ONE.

Colonial.—Frank Orth, with his new partner, Wm. J. Dooley, has put together an entertaining singing and dancing offering that should be rewarded by constant work.

Dooley is the comedian, and a natural one at that. His eccentric dancing plays an important part in what success the skit, called "The Fool Detective," received at its initial appearance. Orth has supplied several good parody songs, but the principal of the act is the excellent comedy work of Dooley. *Jack.*

Daisy Leon.

14 MIN. IN ONE.

Royal (March 6).—Daisy Leon, with a new routine of songs and gowns, a splendid singing voice (high soprano) and ring from ragtime to opera, has a pleasing personality and can read a song well. During the "Pierrott and Pierrotte" number she showed her voice. She made four changes of costume and knows how to wear a gown. This act will fit on any bill. *Sam.*

Bobbe and Nelson.

18 MIN. IN ONE.

City (March 6).—Bobbe and Nelson, a corking good two man act, in one, with good talk and singing voices. Bobbe's ballad, "I Was Never Nearer to Heaven," was well liked. Both men then did a story medley of popular songs, which went big, and at finish sang "Hello, Hawaii, Are You?" Barmonizing well together. This is a good combination and should have no trouble with bookings. *Sam.*

"A Bit of Life," a comedy sketch, with Milt H. Byron and Leslie Clair, was full of good lines and laughs, and pleased those in front. Two curtains.

Sacha Piatova and company (man and woman) are a dancing act, assisted by Balkan Orchestra. This act played the Palace three weeks, and was fully reviewed. They were accorded two curtains.

Bobbe and Nelson (two men), in one, a comedy talking and singing act, were one of the hits of the bill. (See New Acts.)

Wm. H. Murphy and Blanche Nichols company (two men and two women) put on their standby, "From Zaza to Uncle Tom." It got many laughs and two curtains.

Al. Shayne, in one, was the laughing hit of the bill. (See New Acts.)

The Three Ambler Bros. closed the show. They open in a parlor set, full stage. Man, seated at piano, plays and sings "Mother Machree," which got a hand. Then two of the boys do a hand balancing, ladder and perch work, with style and grace, and took a curtain. *Sam.*

SNOW STORM HURTS BUSINESS.

The heavy snow storm Monday, March 6, was a blow to theatres. Street car traffic was tied up, and the amusement places suffered.

(Continued on page 20.)

Elsie Pilcer and Dudley Douglas.

15 MIN. FULL STAGE.

Colonial.—Harry Pilcer presents Elsie Pilcer and Dudley Douglas in the billing this couple got on their opening here. It was a great help, too, as the showing made by Miss Pilcer was far from the showing expected of the sister of so clever a man as Harry Pilcer. Outside of a wonderful display of costumes she wears, nothing extraordinary can be said of her work.

Douglas is the cleverer of the two, and to him falls the bulk of their fifteen minutes work. Songs and dancing and witty? sayings form the basis of their act. Douglas has a fairly good singing voice, and capably renders several well chosen songs. *Jack.*

Al. Shayne.

17 MIN. IN ONE.

City (March 6) Al. Shayne sings, in falsetto voice, off stage, the last bars of a high class song, and as he enters gets a big laugh. No makeup—just his natural face. His routine of Yiddish comedy songs are good. His high soprano finish in burlesque opera, when he whistles at high notes, which he has been doing for a number of years, was a big laugh. A piece of business with a plant in orchestra—the Italian cornet player—whom he invites on to stage, is funny and had 'em laughing. The assistant is a good foil. This act will fit on any bill. *Sam.*

Wilfred Clarke & Co.

21 MIN. FULL STAGE.

Royal (March 6).—Wilfred Clarke and company (two men and two women) kept things humming during the action of their sketch. Clarke is a finished comedian and his support could not be better. The sketch opens with a quarrel between husband and wife, newly married. The wife leaves, the husband's chum arrives. To hide his loss of five hundred dollars at poker, he tells his wife that he paid five hundred dollars for His chum's fat. The husband agrees to the story and goes out to meet "Flossie," a friend of hers, whom he had a date that night, and tells his chum about it. The wife returns, is mistaken for "Flossie" by the chum, who tells her about her husband. The wife of the chum is mistaken for a maid by the husband's wife. The laughs and the straightening out of the situation were funny. Clarke, as the chum, kept the action going all the time. Philip Harrison, Grace Meinken and Carol Gordon helped along admirably, and at finish were given four curtains. This is a corking good comedy act and has plenty of laughs. *Sam.*

"Ladies' Reducing Parlor."

23 MIN. (3 SCENES).

Royal (March 6).—A satire on beauty and physical culture parlors (fourteen women), not a man being in the cast. The action takes place in Madame De Trixm's beauty parlors. There is plenty of laughs and pretty girls.

The comedy parts, in the hands of Estelle Churchill, a voluptuous girl, and Mabel Nash, a slender woman, kept the laughs going. Dollie Gray gave a good account of herself as the madame's secretary, helping to bunco the clients. Adele Proctor, as the dancing page, did herself justice. Vera Roehm, the model, showed her figure in black tights to the clients who wanted to reduce and gain weight.

The girls went through floor reducing exercises, which were a big laugh. This act should get plenty of bookings, as it is an original novelty and will fit on any bill. *Sam.*

Jack Wilson.

32 MIN. IN ONE.

Royal (March 6)—Jack Wilson, assisted by Frank Hurst and Lillian Boardman, came back into vaudeville and put over one of the biggest laughing hits ever recorded here. Frank Hurst is a corking good straight man, can speak lines, and knows how to put a song over. His ballad, "I Was Never Nearer Heaven," was well received. Wilson is doing a lot of new comedy, and he is an artist. He got them from the start and held them. Miss Boardman looked a picture, and can sing a double. "Sweet Adair," by Hurst and Boardman, was well rendered and harmonized, and received a big hand. The act will be sure-fire on any bill. *Sam.*

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

LITTLE THEATRES MAKE BIG SONGS.

WANING OF CABARET MAKES NEIGHBORHOOD HOUSES MORE IMPORTANT —PROMINENT THEATRE'S BOOSTING VALUE REDUCED.

CURRENT CHICAGO SONG HITS.

(Special to THE CLIPPER.)
CHICAGO, March 6.

With local cabarets facing complete obliteration at the hands of a more or less hostile City Council (which already has curbed cafe song boosting to such an extent that it is now a minor factor in the determination of professional campaigns), Chicago professional managers are brought face to face with a condition promising a complete change in the conduct of song popularization.

Like a ray of sunlight breaking through the clouds, these managers find in the neighborhood vaudeville theatres, playing two or more shows a day, their real market for the "making of songs." Though the Council is still in a state of "deadlock" (endeavoring to decide what is and what is not a cabaret, before passing new ordinances), the "handwriting on the wall" is plainly to be seen, if history is consulted. When the vice district was closed its only redeeming virtue (the so-called entertainment) found a temporary refuge in cabarets, with its power to make songs popular considerably reduced.

The real value of Loop vaudeville theatres lay in the fact that entertainers used to flock in on Monday afternoons, note the songs used—and send for them, later introducing them at the cabarets, for it would be folly to suppose that many people go to music counters demanding a song delivered by a headliner. Some do, of course, but not enough to materially effect the market.

With the neighborhood theatres offering no end of singing acts through two or more shows per day, the demand for sure singing acts at Loop vaudeville houses (where the people go to find something exceptional in the way of entertainment) is materially diminishing. Sometimes entire bills are revealed with few songs of the day used; some acts purposely dig up old songs to show individual personality. This is what has made it almost impera tive for publishers to pay acts in order to get songs over at big houses.

But, in the case of neighborhood houses, conditions are quite different. Some very good singing acts play them (for several weeks in each big city), and find that their audiences are not satisfied unless fed with the latest popular songs. Incidentally, some of these acts seem confined to the limitations of neighborhood theatres, their bookings not providing for engagements at one-show-a-day houses. most of these acts use popular songs. Because there are many neighborhood houses in Chicago (each having at least two shows a day) the rough edges of a song are quickly taken off, audiences frequently humming the choruses as they are sung. For these reasons it is easy for anyone used to visiting neighborhood houses to tell which are the many songs claiming popularity are really in demand.

It must also be remembered that neighborhood theatre audiences are more closely linked to the home than cabaret frequenters, so that the impetus of songs used is more readily felt at the sales counter. Of course, this makes popular songs die more quickly than ever, but the sales records achieved are frequently tremendous while the songs live.

The boys landing acts for big publishers know of the growing importance of neighborhood houses. They and their professional managers realize that it is better to have a song on at several outlying houses, playing to "home" audiences than at any one Loop house—and they work accordingly.

Lately things are becoming somewhat complicated, because the performer at the smaller house places great value upon his services and expects to be rewarded accordingly.

The neighborhood theatres of Chicago can prove their claim of being a decisive factor in hit making by merely presenting for review the many songs already popular which are being used on their boards. The songs being used most include "Don't Bite the Hand That's Feeding You" and "Sweet Cider Time" (Leo. Feist), "Are You From Dixie?" and "Daughter of Mother Machree" (Witmark), "If You Only Had My Disposition" (Broadway), "Adair" and "I Love You, That's One Thing I now" (Stern), "When It's Orange Blossom Time in Loveland" (Joe Morris). "I'm Going to Hit the Trail" (Forster), "What a Wonderful Mother You'd Be" (Shapiro Bernstein), "Close to My Heart" (Harry Von Tilzer), "Sing Me the Rosary" (McKinley) and "I Ain't Got Nobody Much" (Craig).

CHICAGO HARMONY NOTES.

DOING WONDERS.

The entire Chicago office force of J. H. Remick & Co. has been keeping time to the lively pace Walter King has set since joining the pay roll recently. Walter is performing great deeds in the way of landing acts, and it looks as though he will prove an important fixture of the busy Western office.

HAVE YOU HEARD IT?

Roger Graham considers the acquisition or "I Ain't Got Nobody Much" to the Craig & Company catalogue one of the most important things that has happened in the history of the concern. The song has created a great demand for itself, as it is the kind of a love-weary number that cabaret singers like to put over. At the Lambs' Cafe it is played about ten times a day, and other well known restaurants and cabarets are falling in line rapidly.

NOTHING TO WORRY ABOUT.

With "There's a Quaker Down in Quaker Town" proving an instantaneous seller at all local counters, Walter Wilson (the genial) has nothing to worry about that would tend to reduce his Adonis-like figure. Joe Morris always times his numbers in such a way that he is never without a tremendous seller, so Walter "should worry."

STEVENS HERE.

Milt Stevens, of Joe Morris' Philadelphia office, is in Chicago to assist Walter Wilson in landing acts on the new numbers. He will spend five or six weeks here and then return to Quakertown.

GREENE MAKING GOOD.

Harry W. Greene was added to Jos. W. Stern's Chicago payroll when L. Wolfe Gilbert made his recent visit to Chicago for the purpose of increasing the staff working under M. J. Stone. With Greene warbling and A. L. Chaplin at the keys, performers find Stern's Chicago office an ideal place for learning new songs.

GENERAL UTILITY.

Norman, who handles the elevator in the Randolph Building, does far more than the actual routine of his job requires. He is a good booster for all the music publishers located in the building (of which there are many), and tries his best to bring acts to the offices they desire to visit within record time.

GLAD.

Will Rossiter was glad to see Neil McKinley back in Chicago last week, as Neil is one of the performers who have stuck to the "blond boss" through thick and thin.

FORSTER PURCHASES.

F. J. A. Forster, the jobber-publisher, sprang a surprise last week by buying out A. H. Goetting & Co.'s Chicago holdings. The transaction occurred immediately after Goetting's office was attached by fire. Forster has been an important figure in jobbing circles for many years, and the new purchase makes him a more conspicuous factor than ever in the West.

BRINGING HIM BACK.

"Nat'an," the comedy song, is being used by many acts in Chicago, and it looks as though this song will bring Jim Kendis into the Western limelight again, for the first time since the old Kendis & Paley firm published "Billy."

MONDAY, March 6.

Engrossing theatrical fare, including one big drama, a full timed comedy and a musical review that has received stamps of approval elsewhere, enliven Chicago's loop for the current week.

"Rio Grande," Augustus Thomas' latest, was acted at the Blackstone last night, with Richard Bennett heading the cast, supported by Calvin Thomas, Robert McWade, Frank Campeau, Lola Fisher and Amelia Gardner. This play should meet with success, as it comes at what might be called the "psychological moment," its plot dealing with "the Mexican situation," which holds public attention as much as the European war.

"Town Topics," an elaborately staged review, dealing in a satirical vein with the "peace ship" venture, found an enthusiastic audience awaiting it at the Chicago Theatre last night. Trixie Friganza, Bert Leslie, Wellington Cross, Lois Josephine, Lew Hearn, Bonita, Marie La Varre, Lillian Herlein, Artie Mehlinger and Pete Page constitute the galaxy of stars interpreting the book, lyrics and music by the immortal Smiths, Thomas J. Gray and Harold Orlob. If this exceptional crew of headliners doesn't keep them going to the Chicago regularly there's something wrong with human nature.

John Drew unostentatiously followed Warfield at Powers' tonight, in a play of English craftsmanship, entitled "The Chief," dealing with the machinations of a mother-in-law striving to induce a widower to wed a surviving daughter (her endeavor to keep him in the family forming the comedy background of the play).

March 20—Margaret Anglin will produce at the Princess, "The Vein of Gold," a dramatization by Rupert Hughes of Gertrude Atherton's novel, "The Perch of the Devil."

March 20—Ethel Barrymore will bring to Powers' Theatre, "Our Mrs. McChesney," George V. Hobart's footlighting of Edna Ferber's "Roast Beef Medium" stories.

March 21—Edward Hugh Sothern will begin Sutro's "The Two Virtues" at the Blackstone. Alexandra Carlisle is his leading woman.

April 10—Yvette Guilbert, a celebrated danseuse already known here, will come to the Blackstone.

April 23—William Faversham and Margaret Anglin will act Shakespeare's "Romeo and Juliet" at the Auditorium.

COURT (U. J. Hermann, mgr.)—"Bunker Bean," eighteenth week.

NATIONAL (J. P. Barrett, mgr.) — Week 5, "Nearly Married."

CHICAGO (John J. Garrity, mgr.) — "Town Topics," with Trixie Friganza, first week.

POWERS' (Harry Powers, mgr.)—John Drew, in "The Chief," first week.

BLACKSTONE (Edwin Wapler, mgr.) — "Rio Grande," first week.

GARRICK (John J. Garrity, mgr.)—"Experience," eleventh week.

ILLINOIS (A. Piton Jr., mgr.)—"Chin Chin," sixth week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," ninth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," fourth week.

VICTORIA (H. C. Brolaski, mgr.)—Week 5, "The Smart Set."

IMPERIAL (A. J. Kaufman, mgr.)—Week 5, Al H. Wilson.

GRAND O. H. (Harry Ridings, mgr.) — "Jane O'Day From Broadway," third week.

HAYMARKET (I. H. Herk, mgr.)—Week 5, stock burlesque.

COLUMBIA (Wm. Roche, mgr.)—Week 5, Smiling Beauties.

LITTLE (A. Browne, mgr.)—"The Charity That Began at Home," fifth week.

GAIETY (R. S. Schoenecker, mgr.)—Week 5, the Darlings of Paris.

ENGLEWOOD (Edw. Beatty, mgr.) — Week 5, Monte Carlo Girls, with Harry Welch.

STAR AND GARTER (C. L. Walters, mgr.)—Week 5, the Merry Rounders.

STROLLERS' REVEL COMING.

April 9 will witness the second annual revel of the Strollers Club, with U. J. Hermann as "Master." The various committees are potting in their best "licks," determined to make the affair an even greater success than last years. Powers' Theatre will house the Affair.

WHERE MANY BIG TIME ACTS ORIGINATE.

PLENTY OF GOOD ACTS FOUND IN CHICAGO'S OUTLYING THEATRES—CAREFUL REVIEWS SHOW RELATIVE MERITS.

BITS OF INDIVIDUAL BILLS.

(Special to THE CLIPPER.*)*

CHICAGO, March 2.

A glimpse of what was held in store for amusement seekers last week follows herewith:

KEDZIE.

(Mr. Malcom, Mgr.)

A fair sized crowd was in attendance for the second show Wednesday night. The bill was a smooth running one, with each act coming in for its share of apluuse, the Bolger Bros., experts on the banjo, running away with the honors.

Iolem Sisters (tight wire walkers and sharpshooters) opened in a neat manner. One lady sings a popular song while walking the wire, and puts it over. As sharp shooters they are immense.

Bolger Bros. were the hit of the evening with their whirlwind speed on the banjos. These boys are to be complimented on the way they handle their instruments, playing at a speed which excites admiration. One man does a neat clog dance with a few eccentric steps, in real big time fashion. They closed with a popular medley, and were forced to take an encore.

Rawson and Claire, in "Yesterday" (an episode of childhood), did nicely. Their closing song, which they harmonized, was put over in a quiet manner and appreciated.

Heath and Perry (comedy singing and talking) put lots of pep in the hill, and their work was heartily enjoyed.

Thalero's one ring circus closed the bill, and proved entertaining to both young and old. *Block.*

WINDSOR.

(D. L. Swarts, Mgr.)

A good sized crowd was on hand at the first show Wednesday night.

Victorine and Zolar (two pretty lassies) opened the bill with a bang. The girls sing "I'm Simply Crazy Over You" and "Fountain of Youth" in a cunning manner. They also do a Dutch number, a great closing number, and was heartily appreciated.

Wilson and Wilson (colored) entered with a rush with lots of comedy, singing, talking and dancing.

Farrell and Farrell offered a comedy skit, "The Troubles of an Actress." The act opens in one, with the lady singing "There's Still Room for Me" and is interrupted by her partner who enters from the audience as the manager of the house and closes the act. Next they appear in a dressing room scene, where the man makes a change to props while the lady is putting on her make-up. They then offer a good routine of talk which is funny, and the man sings "There's a Little Lane Without a Turning," the lady harmonising the chorus. The act is new around here and should prove a corker.

Morris and Allen, comedy act, "During the Intermission," were the laughing hit of the bill. Their closing song, entitled "Our Tenement House Downtown," is a great closing song, and went over like a house on fire.

Five Annapolis Boys replaced the Royal Gascolgnes on account of sickness. The boys were as big as ever, and were awarded solid rounds of applause for each song. *Block.*

GRAND.

(Mr. Johnson, Mgr.)

Randos Duo opened the bill with a neat routine of songs and dances. The male member rides a wheel and plays an accordion, receiving solid rounds of applause for his efforts.

Irving Gosiar (in songs at piano) made a good impression. His songs are all restricted, and his delivery is good. Irving belongs in the higher grade houses where he could do a whole lot better.

Lloyd Langdon and company, three people, in comedy dramatic sketch, "Back Home," went over very good.

S. H. Dudley & Co. (colored) were the hit of the bill with their comedy singing and talking.

Tetsuwari Japs (five men), hand and feet juggling and wire walking, proved to be the best closing act that ever appeared at this house. This act is far above the average Japanese act, with special scenery which makes it look like a Broadway prodnection. The perch-balancing is especially good. A real big time offering. *Block.*

(LAST HALF.)

Reed, St. John and Nourse (musical act) opened the show and gave the bill a dandy start. They play several instruments in a capable manner. Miss Nourse, who plays the piano, organ and banjo, deserves quite a bit of credit for the way she plays the banjo.

Harry and Kate Bolden (colored) offered a comedy singing, dancing and whistling act, and scored instantly.

Knapp and Cornalle presented a two men show, to good advantage. They open in one singing "Mandy Lee," and then go into a line of talk which goes over. They go to full stage, where they play piano and trombone and turn flip-flops, and close in one with an acrobatic dance.

S. H. Dudley and company (colored) held over for the balance of the week, repeated his former success.

Aerial Potts, on closing, performed some daring deeds in midair. The act makes a pleasing appearance. They both work with plenty of ginger and make cavorting in the air seem easy. Great closing act. *Block.*

AVENUE.

(Louis Weinberg, Mgr.)

Svengale (billed as the acme of canine intelligence) opened the show in a typical big time fashion. Only a dog does this dog answer questions for his master, but from the audience as well.

Lillian Watson sang "When Old Bill Bailey," "Out at the City of Six Million People," "To Whom Are You Speaking?" and "I'm Getting Older Every Day."

"Between Trains," a comedy of domestic strife, acted by three clever people, was the artistic hit of the bill. Thomas Martin, who plays the part of the husband, and Fryseel Benson, the wife, give a real exhibition of acting. Mr. Rosehill Leslie, the visitor, injects quite a bit of comedy into the act.

Barnes and Barron, in "After the Reception," scored the laughing hit of the bill, starting off nicely, but slowing down at the finish.

MacRae and Clegg, in "The Intruder and the Queen of the Wheel," held the crowd until the final fall of the curtain. The lady makes a stunning appearance in tights, and is assisted by a clever eccentric male partner. *Block.*

SHADES OF NIGHT.

ACADEMY.

(Joseph Pilgrim, Mgr.)

Van Cello (a human manipulator) started the ball rolling with a good routine of juggling. He works in fair dress and makes a neat appearance.

Cholly Blumming and company, three people, in a comedy sketch, entitled "In Tall Grass Valley," by Harry A. Weston, proved a good impression. The act is full of good comedy situations, and the lines are well delivered by the players. "If You Only Had My Disposition" is one of the song hits of the act.

"The New Leader" was the laughing hit of the bill. The cast consists of Jack Delman as the Gerlinger, a leader of fashion, who gets in line of vice over with a bang, while Harry F. Gilbert, the stage manager, proves a great foeman for Jack and the audience. The leading lady, Eva Leigh, makes a beautiful appearance, and works well with Tony Cornalle, who plays the part of a newsboy tenor. Ada Bannon and Norine Kelter, are as asset to the show. Helen Kelly, the prose, works with lots of ginger, and always scores a laugh.

Doss, "the man who grows," demonstrated his ability in that line, and amused the audience.

Booth and Leander closed the show, and did nicely with their comedy and artistic bicycle riding. *Block.*

(LAST HALF.)

An interesting bill was offered by the everlasting hustler, Thomas Carmody, considered one of the best judges of acts in the Loop business.

Dacey and Chase were billed (but refused to go on) as Spring Maids, and were replaced by Kertello and Kartello (lady and man) in novelty club and hoop juggling. They opened the show and gave an exhibition of real juggling. Their closing trick is immense, the lady juggling seven clubs and the man catching ten. The little lady makes a beautiful appearance and works with considerable ginger.

Byron, York and Fay (in a neat singing and dancing act) scored from the start. The lady pleases the eye and is a good dancer. The men look the part of Bean Brummels and possess real pleasing voices.

Four Old Veterans entertained with their violins.

Prince and Deerie offered a comedy skit, entitled "In Twilight," and cut a big splash in the bill. Their telephone specialty, which they have done for many years, proved a big laugh.

Rush Bros. closed the show, and held the entire audience seated until the very last minute. *Block.*

AMERICAN.

(E. Louis Goldberg, Mgr.)

Layno and Benjamin (comedy tumblers) opened the bill at a rapid pace and kept it up all through their act. These boys perform some daring deeds, and their work is far above the average tumbling act.

Hal, Roy and Rendall, singing and piano playing, sang "Good Old Days Back Home," "You Can't Get Along With or Without Them" and "Little Girl, Good-bye." The act is new and needs quite a bit of touching up.

"A Hunter's Game" (offering by Frank Stafford and Marie Stone) was the classiest act on the bill. Frank's whistling brought forth solid rounds of applause.

Richard & Kyle repeated their former success in another house in Chicago.

Anna Morrecroft and her "Neptune's Daughter" closed the show, assisted by two pretty lassies with considerable poise, making the act interesting. *Block.*

STAR.

(Otto Kreuger, Mgr.)

(LAST HALF.)

Frank Q. Doyle deserves quite a bit of credit for the show that appeared at this theatre the last half of the week.

Phil La Toska (the talkative juggler) opened the show at a rapid clip and left the audience well satisfied.

Rosmid (a premier accordionist) makes a neat appearance, and displays ability on his instruments. He opens with a classic selection and closes with a popular medley.

The Four Gillespie Girls, with splendid harmony voices, rendered both popular and classic songs to good advantage. Miss Martell sings "Memories" as a solo, and in a cute to her cap bear her. The Misses Wesley and Daly sang "I Love You" and received solid rounds of applause. Miss Gillespie sang "Bring Along Your Dancing Shoes," and put it over with a bang. The Girls closed, singing "Alabama Jubilee" and were forced to take several encores.

Maurice Downey and company, in the Celtic classic, "An Irish Arden," displayed wonderful ability as performers. The act has some thrilling and comedy lines which were heartily appreciated.

Maye and Addis, billed as "The Daughters of a Regiment of Fun," lived up to their billing from start to finish. The girls deliver a lively line of cross-fire talk and sang a few restricted numbers to good advantage.

Hanlon and Hanlon, in closing position, proved to be marvels in their line of work. If these boys had been in the centre of the bill they would have proved a sensation. *Block.*

EMPRESS.

(Harry Mitchell, Mgr.)

(LAST HALF.)

Nellye De Onsouhy, the sensationally successful graduate of Chicago's cabarets, demonstrated that she is anything but an "accidental" headliner by the way she handled a delicate position, on the current bill. She is all magnetism, and her cabaret experience has taught her how to put her songs over with vim and dash. Roy Ingraham gave her offering the proper touch at the piano.

Neuss and Elfrid opened the show with a fast routine of comedy acrobatic work.

Howard and Dolores kept the crowd in a cheerful mood with their ragtime songs. They sang "Paddy" and "Can't Get Along With or Without Them," which they put over in big time fashion.

Clive and company, four people, in a comedy dramatic sketch, entitled "One Good Turn Deserves Another," sent many a good hearty laugh and thrill across the footlights.

Bonniger and Lester, singing, dancing and violin playing, sang "Close To Mother" and "Mother Machree. The lady is a clever violin player, the man, possessing a tenor voice, could help himself considerably by standing erect and showing his expression.

The Royal Hewaiians (four men and four girls) sang and played Hawaiian instruments. Three of the girls gave an exhibition of hula hula dancing. *Block.*

AMERICAN HOSPITAL NOTES.

LILLIAN HOLLINGHOUSEN is making daily progress. Her life was despaired of for some time.

ENZA TERRY, of the Watson & Wrothe Burlesque show, playing the Columbia last week, underwent an operation for appendicitis and is getting along nicely.

IONA SUTTON, of Eddie Shafer's burlesque company, underwent an operation for appendicitis, and the condition of the patient is good.

HARRY LOCKHART, late of Lloyd Sabine and company, is another new patient.

FLORENCE LOEFFLER, of Colonial Minstrel Maids, is making daily progress, following her operation of several days ago.

JAMES BRADY is under treatment for an injury to his ribs, sustained from slipping on the sidewalk.

PAULINE CRAWFORD, the clever Ideal acrobatic act, is confined to her bed with an attack of *la grippe.*

JAMES BROOKS, of the Dave Marion Show, is being treated for blood poisoning.

ANNA TAFF is a patient suffering from pneumonia.

OLD FRIENDS MEET.

J. George Stutzman and Burt Rae, who trouped together in many a road show in the good old days," met on Chicago's Rialto last week, as only old friends can. Now they're swapping stories of "what's happened since."

AGNES GETS TIME.

Agnes Kayne, "the evangelist of joy," got six weeks' choice time, via the Interstate Circuit, last week. Agnes showed her ability over the W. V. M. A. time, and her friends expect her to duplicate her enviable record.

GUNSON RECOVERED.

Henry Gunson, "the Singing Fisherman," who has been unable to work since losing a leg two seasons ago, is back on the stage again, appearing as a "peg-leg" fisherman and a Civil War veteran—singing patriotic songs.

BURLESQUE

BY MILL.

INNOVATIONS AT THE YORKVILLE.

PICTURES MAY OPEN THE SHOW.

C. H. Preston, formerly manager at the Orpheum, Montreal, Can., has replaced Wm. Woolfolk as manager at the Yorkville, New York, Mr. Woolfolk having gone to Mt. Clemens, Mich., for his health. There is some talk of putting in five reel feature films in the house to run from 1 to 2.15, and 6 to 8.15 P. M., with the regular show to follow. They will make the first six rows in the orchestra and boxes reserved at seventy-five cents, and the rest of the house downstairs, fifty cents, unreserved.

Loew's Orpheum and the Moss Eighty-sixth Street Theatres are on the same block, and the people are picture mad. Business has been holding up, but there is a chance for improvement. Mr. Preston has put in special nights and is making a big advertising campaign.

PANNING PEOPLE'S.

The Heuck stock burlesque house, in Cincinnati, O., the People's, hit trouble in chunks. Manager William Hexter was fined $250 by Judge Charles W. Hoffman for violating the agreement to bar all juveniles from the theatre. The fine was paid. Then Mayor Fuchs sent Scott Small to investigate the charge that the show of the Dandy Girls was indecent.

THE HELLO GIRLS.

Hello, Paris, W. H. Noehm, manager, played the Grand Opera House, Akron, O., Feb. 25-27, to record breaking business.

Irene Meara fainted in the early part of the Saturday evening performance, and her condition was weak, but she played the entire performance, eliminating about every other number.

This theatre has been playing burlesque for about six weeks, and the business has been good.

DAUPHINE SHOW FOR ROAD.

Arrangements are being considered of taking the Dauphine burlesque show, of New Orleans, La., on the road for some few weeks during the early Lenten season, and returning to the Dauphine for a grandstand finish with some new faces and features.

HOBOKEN ON THE MAP.

Barney Gerard's Follies of the Day Co. carried an unusually large ad. in Saturday *New York Journal*, for the Empire, Hoboken, N. J. He has recently put over some other big publicity stunts.

MINER FULL OF SMILES.

At Miner's in the Bronx, New York, business has jumped up materially in the last three weeks. Theatre parties and clubs are booked up solid, and George Miner is full of smiles.

OWING to sudden illness, the McLain Sisters, Marie and Christie, were obliged to cancel their engagement with the Cabaret Girls Burlesque company. Marie was operated on at the St. Vincent's Hospital a few days ago for appendicitis, and is now on the road to recovery.

MORRIS LOVETT, for many years treasurer of the Columbia, Newark, N. J., is again actively engaged on the door of Miner's Empire. Treasurer Evans received a big benefit Sunday, March 5.

FLAIG and BEALL have joined the Haymarket Theatre stock burlesque, Chicago, Ill. Forest Gale Wyer is the producer.

LIZZIE FRELIGH mourns the death of her mother.

PRINCESS KALAMA and KAO are the added attraction with the Hello, Girls, at the Star, Brooklyn, this week.

BERZAC'S ANIMALS are added to the High Life Girls at the Gayety, Brooklyn, this week.

LOUIS ROBIE is visiting his sister at New Orleans, La., until after Mardi-Gras, and will then go to Abita Springs, La., for the water and the air among the pines.

PARISIAN FLIRTS HAVE NOVELTY.

LADY ADVANCE AGENT.

While on the one-nighters, Vinnie Phillips, one of the choristers, was called upon to go ahead of the show and handle the advance, Irving Becker being at home ill. Miss Phillips attended to all details so thoroughly that very good business resulted.

Irving Becker is now back on the job, and is re-engaged for next season.

Elizabeth M. Cooper, prima donna, has been engaged for the Summer show at the Columbia, New York.

Charles Robinson will not be among the regulars at Rockaway this Summer. Instead he intends spending the lay-off with his family in a new stone bungalow at Grand View, Catskill Mountains.

Virtan Madore has received an offer which she is strongly considering, to return to the circus as ballet leader.

During the recent indisposition of Elizabeth Cooper, her act in the olio was taken over by Vinnie Phillips, whose numbers got over in a creditable manner.

Polly Aaronson has signed for the Summer season with the commissary department at Ward's Island.

Vine and Temple will go into stock at Milwaukee at the close of the regular season. Dave producing and Leslie putting on numbers.

Violet Kelly announces that she is to be married shortly to a well-to-do lumber merchant of St. Paul.

Mrs. Chas. Robinson (May New Ward) has been visiting the past two weeks. Lottie Williams was also a visitor at Philadelphia.

James Murray, well known in all branches of the profession, and now doorkeeper at the Gayety, Baltimore, recalled many old time experiences with Chas. Robinson, since their associations dating back to the time of Sam T. Jack.

"Tough Guy" John Cooke will be found in a tab act, playing parks during the Summer. He reports this as one of the most pleasant and prosperous seasons of his career.

GARRICK TO GO.

Joseph P. Day, the real estate man, has been given charge of the property occupied by the Garrick Theatre, New York, to dispose of the same, and when sold, the theatre will be razed to make way for a commercial building after the end of this season. The site is 75x100.

The Garrick was built by Edward Harrigan, and opened by him December, 1890, in "Reilly and the Four Hundred." Afterwards Charles Frohman leased the house, and most of his stars have appeared there.

Of late years different policies have held sway there, and at present it is running American wheel burlesque shows under a lease held by Walter Rosenberg.

WM. B. WATSON donated the Orpheum, Paterson, N. J., Saturday, March 5, for a benefit given in aid of the German and Hungarian widows and orphans.

THE extra time after the regular wheel, of W. B. Watson's Burlesquers includes: April 24, at Philadelphia; May 1, Baltimore; May 8, Washington; 15-22, Brooklyn. The show played to over thirty thousand gross in the past six weeks.

THE regular wheel time with the U. S. Beauties closes week of April 17, at Youngstown and Akron, O. Billy Watson has had five supplementary weeks held to follow, and season will terminate at Paterson, N. J., where it started.

FRANK WESSON closed with the Frolics of 1915 last week.

THE MOTHER of Mrs. Geo. P. Murphy died Feb. 25 at her home in New York.

BEN WELCH SHOW.

RATING.			
Book	Comedy	Costumes	Scenery
100	100	100	100
Chorus	Numbers	Principals	
100	100	100	

Nothing left to wish for. Plenty of comedy, a pretty lively chorus, and the principals all A1.

Ben Welch is seen and heard with great success in "A Lord for a Day" and "The Hero of Brighton Beach," and every move and line is a laugh. As the lord he indulges in a golf suit and does a lot of things a lord is entitled to do.

Florence Rother, the fair and dashing prima donna, shone resplendent in a bronze colored gown first, then in a blue creation, later in a pink frock, and then in a green confection, each better than the other filling its mission of encasing more or less her shapely form. She sang and acted effectively, as usual.

Minnie "Bud" Harrison is a gingery soubrette, the embodiment of perpetual motion, and her singing and dancing filled in for many enjoyable moments.

Minerva Clark is a dainty ingenue, who pleased with her charming personality. Her peculiar voice was suited for the several numbers assigned to her and she looked especially chic in a flashing bathing suit for the "Float Me" number in which she was backed up by the girls in green bathing suits.

Bessie Bartell flashed for a short scene as Mrs. Goldstein, Ben's wife.

Pat Kearney, the smiling and classy straight man, was there with the quick-fire slang, and did valuable work in his scenes with the ladies, also with Vic Casmore, who, as usual, played the excitable Frenchman, who chases everybody with a knife. Mr. Kearney had an amusing verbal set-to with Ben Welch, in his bragging about the magic farm with its wonderful buildings and products, to which Ben responds in still more exaggerated boasting of his farm, and their statements were received with shouts of laughter.

Goff Phillips appeared in black face as a peddler, a valet, and a caddy.

Arthur Gordon showed up well in the duet, "The Same Sweet Girl," with Miss Rother, also in his specialty, for which he elected to sing "The Letter That Never Reached Home" and "There's a Broken Heart for Every Light on Broadway," as well, in the full dress dance which he started with Minnie Harrison, to be finished by Ben Welch, with his usual "rough stuff."

The chorus was nicely arrayed for the opening of the show, and again in yellow and white for the second act, and the girls all worked and looked as if they enjoyed it.

"Good Old Days Back Home," "Tennessee," were some of the good numbers.

"Nicodini" was well sung by Ben Welch after he had made his rapid change from the Hebrew to the Italian. His specialty included some new bits, but remained nearly the same as usual, with his imitations and his three reel drama.

Brighton Beach was the scene for the second act. Pat Kearney played the coach show proprietor, with a good line of spiel. Ben Welch visited the show with good comedy effect.

Florence Rother, in white tights, looked a fine captain, leading the girls in the blue through a drill that made the audience watch them going and coming, to the "America, I Love You" finish, with coats showing the banners of various States and then the Stars and Stripes.

"Sister Sarah Wants Me to Be a Soldier" was the starter of a number, in which Ben selected some of the girls to do their bits, and a number of them showed their qualifications to single.

A table scene showed Ben Welch up as an advocate of economy, with Miss Rother the victim, and Pat Kearney a smiling watcher. Casmore was the waiter.

The chorus: Ponies—Alice Howard, Ethel Sadler, Lillian Fanchild, Helen Watson, Christie Walton, Iva Fowler, Millie Follette, Mercedes Desmordant. Show girls—Leona Earl, Blanche Harris, Marie Green, Viola Smith, May Giron, Lillian Kirby, Alma Doll, Flo Freeman, Dora Bennett.

The staff: Harry Shapiro, manager; Chris Nauman, business manager; George Connel, musical

director; Ted Grey, stage carpenter; Mike Murphy, properties; Wm. Yost, electrician. 4/45.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Gaiety, Montreal, Can., 6-11; Empire, Albany, N. Y., 13-18.
BEHMAN SHOW (Jack Singer, mgr.)—Jacques, Waterbury, Conn., 6-11; Miner's Bronx, New York, 13-18.
BON TONS (Ira Miller, mgr.)—Empire, Newark, 6-11; Park, Bridgeport, 16-18.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Columbia, New York, 6-11; Casino, Brooklyn, 13-18.
BOSTONIANS (Frank S. Pierce, mgr.)—Hurtig & Seamon's, New York, 6-11; Orpheum, Paterson, N. J., 13-18.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Colonial, Providence, 6-11; Gaiety, Boston, 13-18.
DAVE MARION'S (Bob Travers, mgr.)—Gaiety, Detroit, 6-11; Gayety, Toronto, Ont., 13-18.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Empire, Hoboken, N. J., 6-11; Casino, Philadelphia, 13-18.
GLOBE TROTTERS (M. Saunders, mgr.)—Syracuse and Utica 6-11; Gayety, Montreal, Can., 13-18.
GAY NEW YORKERS (Harry Leonl, mgr.)—Park, Bridgeport, 8-11; Hurtig & Seamon's, New York, 13-18.
GYPSY MAIDS (W. V. Jennings, mgr.)—Casino, Brooklyn 6-11; Empire, Newark, N. J., 13-18.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Miner's Bronx, New York, 6-11; Empire, Brooklyn, 13-18.
GIRL TRUST (Louis Epstein, mgr.)—Gaiety, St. Louis, 6-11; Star and Garter, Chicago, 13-18.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Palace, Baltimore, 6-11; Gayety, Washington, D. C. 13-15.
LIBERTY GIRLS (Lix D. Gorman, mgr.)—Empire, Brooklyn, 6-11; Colonial, Providence, R. I., 13-15.
MAJESTICS (Fred Irwin, mgr.)—Gaiety, Pittsburgh, 6-11; Star, Cleveland, 13-18.
MANCHESTER'S (Bob Manchester, mgr.)—Gaiety, Washington, 6-11; Gaiety, Pittsburgh, 13-18.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Gaiety, Toronto, Ont., 6-11; Gayety, Buffalo, 13-16.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Gaiety, Buffalo, 6-11; lay off 13-15; Syracuse and Utica 20-25.
MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Empire, Albany, N. Y., 6-11; Casino, Boston, 13-18.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Columbia, Chicago, 6-11; Gaiety, Detroit, 13-18.
PUSS PUSS (Al. Lubin, mgr.)—Gaiety, Boston, 6-11; Columbia, N. Y., 13-15.
ROSELAND GIRLS (Bob Mills, mgr.)—Gaiety, Kansas City, 6-11; Gaiety, St. Louis, 13-18.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Star, Cleveland, 6-11; Colonial, Erie, O., 13-18.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Casino, Boston, 6-11; Grand, Hartford, Conn., 13-18.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, Omaha, Neb., 6-11; Gaiety, Kansas City, 13-18.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Empire, Toledo, O., 6-11; Columbia, Chicago, 13-18.
SPORTING WIDOWS (Bob Simons, mgr.)—Colonial, Dayton, O., 6-11; Empire, Toledo, O., 13-18.
STAR AND GARTER (Asa Cummings, mgr.)—Casino, Phila., 6-11; Palace, Baltimore, 13-18.
SMILING BEAUTIES (Sen Harris, mgr.)—Star and Garter, Chicago, 6-11; Berchel, Des Moines, Ia., 13-16.
SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Orpheum, Paterson, N. J., 6-11; Empire, Hoboken, N. J., 13-18.
TOURISTS — Grand, Hartford, Conn., 6-11; Jacques, Waterbury, Conn., 13-18.
TWENTIETH CENTURY MAIDS (H. B. Patton, mgr.)—Lay off 6-11; Syracuse and Utica 13-18.
WATSON-WYNOTHE SHOW (Manny Rosenthal, mgr.)—Berchel, Des Moines, Ia., 6-9; Gaiety, Omaha, Neb., 13-18.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Gaiety, Minneapolis, 6-11; Star, St. Paul, 13-18.
AUTO GIRLS (Ted Symonds, mgr.)—Howard, Boston, 6-11; Gilmore, Springfield, Mass., 13-18.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) Yorkville, New York, 6-11; Gaiety, Philadelphia, 13-18.
BROADWAY BELLES (Joe Oppenheimer, mgr.) —Corinthian, Rochester, N. Y., 6-11; Star, Toronto, Ont., 13-18.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Gaiety, Cincinnati, 6-11; Colonial, Columbus, 13-18.
BIG CRAZE (Joe Levitt, mgr.)—Binghamton, N. Y., 6, 7; Amsterdam 8; Schenectady 9-11; Corinthian, Rochester, N. Y., 13-18.
CRACKER JACKS (Walter Greaves, mgr.)—Empire, Cleveland, O., 6-11; Penn. Circuit 13-18.
CABARET GIRLS (Lewis Livingston, mgr.)—Wilkes-Barre, Pa., 8-11; Binghamton, N. Y., 13, 14; Amsterdam 15; Schenectady 16-18.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Academy, Jersey City, N. J., 6-11; Gayety, Brooklyn, 13-15.
CHARMING WIDOWS (Sam Levy, mgr.)—Gilmore, Springfield, Mass., 8-11; Garrick, New York, 13-15.
CITY SPORTS (L. E. Sawyer, mgr.)—Colonial, Akron, O., 6-11; Mangerum and Akron, O., 13-18.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Gaiety, Chicago, 6-11; Buckingham, Louisville, 13-18.
FROLICS OF 1915 (Frank Lalor, mgr.)—Buckingham, Louisville, Ky., 6-11; Olympic, Cincinnati, 13-18.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.) —Gaiety, Phila., 6-11; Wilkes-Barre, Pa., 15-18.
FRENCH MODELS (Harry Rose, mgr.)—Garrick, New York, 6-11; Star, Brooklyn, 13-15.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.) Monumental, Baltimore, 6-11; Century, Kansas City, 13-18.
HELLO, PARIS (Wm. Roehm, mgr.)—Penn. Circuit 6-11; Gayety, Baltimore, 13-18.
HELLO GIRLS (Louis Lesser, mgr.)—Star, Brooklyn, 6-11; Yorkville, New York, 13-18.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Gaiety, Milwaukee, 6-11; Fallver and Worcester, Mass., 13-18.
JOYLAND GIRLS (Sim Williams, mgr.)—Gaiety, Minneapolis, 6-11; Gayety, Minneapolis, 13-18.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Gaiety, Baltimore, 6-11; Trocadero, Philadelphia, 13-15.
MILITARY MAIDS (M. Wainstock, mgr.)—Olympic, New York, 6-11; Academy, Jersey City, 13-15.
MISCHIEF MAKERS (F. W. Gerbardy, mgr.)—Star, St. Paul, Minn., 6-11; St. Joseph, Mo., 16-18.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Englewood, Chicago, 6-11; Gayety, Milwaukee, 13-18.
PAT WHITE SHOW (Lew Talbot, mgr.)—Youngstown, O., 6-9; Akron, O., 9-11; Empire, Toledo, O., 13-18.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Grand, Trenton, N. J., 9-11; Olympic, New York, 13-18.
RECORD BREAKERS (Jack Reid, mgr.)—Majestic, Indianapolis, Ind., 6-11; Englewood, Chicago, 13-18.
REVIEW OF 1916 (Henry P. Dixon, mgr.)—Fall River, Mass., 6-8; Worcester, Mass., 9-11; Howard, Boston, 13-18.
SEPTEMBER MORNING GLORIES (Joe Cariyle, mgr.)—Savoy, Hamilton, Ont., 6-11; Cadillac, Detroit, 13-18.
TEMPTERS (Chas. Baker, mgr.)—Standard, St. Louis, Mo., 6-11; Gayety, Chicago, 13-18.
TIP TOPS (Joe Hurtig, mgr.)—Trocadero, Phila., 6-11; Grand, Trenton, N. J., 13-18.
TANGO QUEENS (Ed. E. Daly, mgr.)—Star, Toronto, 6-11; Savoy, Hamilton, Ont., 13-18.
U. S. BEAUTIES (Chas. Dungenberger, mgr.)—Century, Kansas City, Mo., 6-11; Standard, St. Louis, 13-18.
WINNERS (Harry K. Gates, mgr.)—Columbia, Grand Rapids, Mich., 6-11; Majestic, Indianapolis, 13-18.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Cadillac, Detroit, Mich., 6-11; Columbia, Grand Rapids, Mich., 13-18.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

JAMES VAN LEER, formerly well known in burlesque and vaudeville, died Feb. 24 at his home in Memphis.

AT THE Dauphine, New Orleans, T. H. Rathburn has replaced John E. Dailey. Princess Cloudnateur, Oriental dancer, is an added feature.

AT THE GARRICK, New York, Mysterious Janson is the extra attraction with the French Models.

BEAUTY, YOUTH and FOLLY are at the Yorkville, New York, this week.

FRANK CALDER, very much reduced in weight, but hopeful of a complete recovery, has returned to New York after a siege in the hospital, and is stopping at the New Victoria.

NORA HENRY, one of the merry with the Military Maids, has signed to play parts with the Summer stock at the Trocadero, Philadelphia.

BURLESQUE MANAGERS

I will equip and back a FIRST CLASS BURLESQUE PRODUCTION for the Eastern Wheel for next season, if you have a franchise.
Address BACKER, care NEW YORK CLIPPER.

MILITARY MAIDS.

"Complications" is the title of the two act burlesque put on by Morris Wainstock's show, at the Olympic, New York, this week, with Gladys Sears, Myrtle Franks, Mae Maxwell, Frank M. Welch, John Honan, Harry Lang and Harry Keeler in the cast.

Franks and Hilbert, in a black face act; Lydia Josey, in her excellent soprano solos, and Mae Maxwell, Frank Welch and Irene Earle, in their singing and dancing act, made up an enjoyable olio.

Joe Bernstein and Kid Griffe are an added feature, giving a reproduction of the Moran and Coffey bout.

The staff: Deady & Morrow, owners; Morris Wainstock, manager; Harry Ruberg, advance; Otto Muhlbauer, musical director; Harry Courtland, carpenter; Charles Tull, electrician.

THE GAY DECEIVERS.

The show at Daly's, New York, under the above title includes in its two acts of comedy and musical episodes: Joe Freed, Tom Robertson, James Peck, Gus Arnold, Erma Windsor and Mae McCrea. Helen Rosina, in her physical culture dance, is an added attraction.

WENT HOME TO HER HUSBAND.

Myrtle Franks replaced Blanche Baird with Military Maids Co. Miss Baird went to Jacksonville, Fla., to join her husband, Wm. Dunn, who is in the moving picture business there.

PUSS PUSS.

The show with the original name, next week at the Columbia, New York, will include Bedini and Arthur.

Tocadero News is the interesting periodical published by the Trocadero staff of Philadelphia, and distributed free. It heralds the coming attraction each week.

SHADES OF NIGHT.

BILLY WATSON'S Beef Trust Co. took the Colonial Steamboat Line to Providence, R. I., Sunday, March 5. It's easy sailing for Bill.

HARRY CLARK arrived last week in Spain.

HARRY LANGFORD and CECIL SOMMERS, of "The Night Clerk" tabloid, were initiated at a special meeting of the Logansport, Ind., Elks, Feb. 24.

TAMEO KAJIYAMA was married to May Fhindall at Holy Trinity Church, Brooklyn, on March 5.

JIM OH AL BARTON

THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids
Wire, Write, Call
EDWARD J. ADER,
1010 South LaSalle St., Chicago

THE NEW CLIPPER RED BOOK AND DATE BOOK

For Season 1915-1916

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburg, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.
Sent only on receipt of 2c. stamp, accompanied by a coupon cut from THE NEW YORK CLIPPER.

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Send this Coupon and 2c. stamp for a copy of
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AND DATE BOOK
(For 1915-1916)
To THE NEW YORK CLIPPER
47 West 28th Street, New York

MELODY LANE

BY JACK EDWARDS.

RESULTS SHOW.

FEB. 24, 1916.

THE NEW YORK CLIPPER,
47 West 28th Street, New York City.

GENTLEMEN:

Enclosed find check No. 482 for twenty-seven and 50-100 ($27.50) dollars, for which please duplicate our ad. in CLIPPER in issue of Feb. 12, 1916, in your next issue following receipt of this order.

We desire to compliment you on the accuracy and splendid arrangement and display of our telegraphed ad., and were certainly greatly pleased with the position and set-up. The results we are getting are far beyond expectations. We knew the song would hit the profession favorably, but did not expect to get such enthusiastic response, the demand covering our other hits, and ALREADY BRINGING IN ORDERS FROM THE DEALERS.

Sincerely yours,
C. R. FOSTER COMPANY,
C. R. FOSTER, President.

PREPAREDNESS.

Such men as our Hon. President Wilson, Col. Roosevelt, Gen. Wood and Admiral Dewey are preaching preparedness to the masses all over the country. The performer can do his share towards this movement, which has become such an important factor throughout the country, by getting one of the best songs of its kind on the market and teaching same to the millions of people they entertain. The song is entitled "Wake Up, America," and contains punch after punch in the lyric, and a stirring melody. The song was originally introduced with the big feature film entitled "Defense or Tribute," and is being accepted by all the "Preparedness" societies and talked of by all the leading newspapers in the country. Leo. Feist publishes the song.

GILBERT'S LUCK.

Wolfe Gilbert, the writer of "Dream Girl," "Adair," etc., has just struck another hit in "I Love You, That's One Thing I Know," music by Anatol Friedland. On the market about one month, a hundred and fifty thousand copies have already been sold. That's goulg some for the song. Wolfe certainly has a streak of "success" following him, in whatever he has turned ont so far for Stern & Co.

THIS FORD'S NO FLIVVER.

We'll have to forgive—and that readily and cheerfully—Will Dillon for daring to perpetrate another Ford song. The excuse—nay, it is a reason—for our willingness to overlook this easily-might-have-been indiscretion, and, indeed, on the contrary, and with due emphasis, offer the said Dillon our heartiest thanks, is, that he has shown how easy it is to treat a worn-ont subject in such a way as to make it seem a brilliant, new idea. Just when it looked ready for the scrap heap, Will takes the parts and evolves a 1916 model of a song with six cylindrical power, and of sixty-four lung power to boot. The name of this breezy song, "On the Old Back Seat of the Henry Ford" is enough in itself to tell you how good a song it is. There's a bunch of funny lines for all occasions, and there's a rattling good tune by brother Lawrence Dillon to sing them to. The song makes an excellent "rube" number as well as a much needed comic ditty. Published joyfully by M. Witmark & Sons.

MEYER COHEN GIVES A SURPRISE.

Meyer Cohan, who hasn't appeared in the public eye as a singer for many years, gave the patrons of the Harlem Opera House quite a surprise one night last week. Sol Levoy, who looks after the publishers in this house by introducing a new song each week, was singing Chas. K. Harris' latest number, entitled "All I Want Is a Cottage, Some Roses and You," when Meyer Cohen, who was sitting in a box, joined in the chorus, and the results were so big that the large audience made them sing the song several times.

If anyone has any doubts as to whether Meyer has retained his voice, visit the Harris office and have him sing this number.

PAYING OF ACTS NOTHING NEW.

The following notice appeared in THE CLIPPER dated March 14, 1891:

To first class singers in minstrel companies: If you want us to use your song we will PAY you to introduce our new copyrights. We ask no charity or love work, nor do we make any promise that we do not intend to fill. We will PAY you well and will pay more than any other publishing house in the land. We will arrange with you for a cash remittance every week, in advance, by the month or year as we may mutually agree upon.

FRANK TOUSEY'S PUBLISHING HOUSE,
34 No. Moore Street, New York.

DILLON DOING CAPABLE WORK FOR T. B. HARMS.

The announcement made by Max Dreyfus, of the T. B. Harms, Francis, Day & Hunter Co., several weeks ago that he intended to break into the popular music field has been born out by the fact that the firm has at the present time one of the best songs on the market in "The Sunshine of Your Smile."

Harold Dillon, who joined the company several week ago to take charge of their professional department, has already placed this splendid number with many headliners, with the result that he is rushed from morning to night with acts want'ng to put it on. Harold is doing some wonderful work with this firm in the office and also on the road. This week he is in Philadelphia and wrote in that he had placed the song with many acts.

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl"
(HARRY VON TILZER)
"Cumberland"..(SHAPIRO, BERNSTEIN Co.)
"There's a Broken Heart for Every Light on Broadway".....(LEO. FEIST, INC.)
"If You Only Had My Disposition"
(BROADWAY MUSIC CORP.)
"All I Want Is a Cottage, Some Roses and You".....(CHAS. K. HARRIS)
"I Love You, That's One Thing I Know"
(JOS. W. STERN & CO.)
"The Sunshine of Your Smile"
(T. B. HARMS CO.)
"Are you from Dixie?"
(M. WITMARK & SONS)
"When It's Orange Blossom Time in Loveland".....(JOE MORRIS CO.)
"Hit the Trail With Holliday"
(P. J. HOWLEY CO.)
"Molly, Dear, It's You I'm After"
(J. H. REMICK & CO.)

J. H. REMICK'S SHOWING.

It seemed like a J. H. Remick week in New York last week. In every theatre in town one or more of the Remick numbers were either sung or played, another demonstration of the hustling abilities of genius Mose Gumbie.

The house of Remick is making a bold fight this season for the leadership in putting over solid hits, and the way they have been going lately it would seem that there isn't anything can stop them.

THE PRIMROSE FOUR AND THE WITMARK THREE.

At the Palace Theatre last week the Primrose Four sang three of the finest songs ever put out by M. Witmark & Sons, and all three of them went with the bang of finality. These numbers were Ernest R. Ball's two latest successes, "My Wonderful Love For Thee" and "The Daughter of Mother Machree," and that lively novelty, "Are You From Dixie?" which proved one of the most effective quartette numbers imaginable.

ENTHUSIASM GALORE.

This is not the title of Anatol Friedland's successor to "Glow Worm," but everybody who has heard his new instrumental number, "Shades of Night," are up in the air about it. Wolfe Gilbert liked it so well that he immediately set a lyric to it. Both the instrumental and vocal piano copies are now in work. Orchestrations will be ready in a few days. Several leaders around town have played it from manuscripts, and enthusiasm reigns galore.

"NAT'AN."

It is again demonstrated that a good song will overcome all difficulties and obstacles and find its way to popularity. Here is a song, "Nat'an, For What Are You Waitin', Nat'an?" which is virtually new, and is already being sung by the biggest headliners and going bigger and stronger every day. It is predicted by those who know that "Nat'an" will be one of the biggest hits in this country. The beauty of it is that anybody can sing "Nat'an." A great many acts who would never attempt a character song are singing it with remarkable success. There is but one answer—it is a great song.

LOUIS BERNSTEIN ALL SET.

Louis Bernstein, president of the Shapiro, Bernstein Co., who recently signed Al. Piantadosi and whom he has named the king of the up-to-date ballad writers, is expecting this season to be the banner year of his firm. While Mr. Bernstein hasn't made any announcement as to his feature songs, he remarked last week that he is about set as to the numbers he is likely to go after, and will advertise them in the near future. Along with Mr. Piantadosi, he has songs by Harry Carroll, Halsey Mohr, Ballard Macdonald, Joe Goodwin, Nat Osborn and several other well known writers.

FEIST'S WONDERFUL CHANCES.

If anybody has any doubts as to the prospects of the Leo. Feist Company this season, let him devote a few minutes of his time and visit the professional offices and he will witness a condition seldom existing in the music business.

As for the songs, not since Leo. Feist has been in the music game has he had such a wonderful array of songs. Every style of song can be found in the Feist catalogue; in fact, many singers and big acts go to "Feist's" and complete their whole repertoire.

HARRY VON TILZER ON THE JOB.

Harry Von Tilzer is back again, boys; yes, back with a vengeance. All songdom knows that when Harry is on the job somebody has got to lay awake nights to keep up with him. As an assistant he has Benny Bornstein, one of the best known professional managers in the country, with a staff of song demonstrators second to none.

As to his songs, Harry has the greatest collection he ever published. Many are of the Harry Von Tilzer brand, and singers know what that means.

McCOY WITH HARMS.

Jack McCoy, well known in the music game through his connection with Leo. Feist for the past two years, has joined the staff of T. B. Harms & Francis, Day & Hunter to assist Harold Dillon.

"MORNING, NOON AND NIGHT."

Will Rossiter has a song called "Morning, Noon and Night," featured by many headliners, that bids fair to put him back in the hit class again.

The number is one of the best to make its appearance this season, and in several New York houses last week it was one of the week's biggest hits.

IRISH SINGER WRITES IRISH SONG.

James Fagan, the Irish tenor, submitted to L. Wolfe Gilbert, manager of Jos. W. Stern & Co., a new Irish ballad, entitled "I'm Going Back to Those I Love in Ireland," and Wolfe, seeing its enormous possibilities, accepted same after making several minor changes. So many Irish songs are written nowadays devoid of any real Irish characteristics, that this song stands out as a relief. The melody reminds one of an old Celtic come-all-ye. It is so brimful of harmony and melody that it cannot fail. Already some of the best Irish ballad interpreters have signified their intention of doing same. It would be a good idea for any Irish singer to go to the Stern and Gilbert offices, at 1556 Broadway (a few steps from the Palace Theatre Building), and hear Fagan's rendition of the song. Although Jim is not in the employ of the Stern Co. he is so anxious to put this song over that he is continually around. Take our tip: Hear "I'm Going Back to Those I Love in Ireland."



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MANY A STAR HAS BEEN MADE IN THE PAST BY SINGING HARRY VON TILZER HITS, AND MANY A STAR WILL BE MADE IN THE FUTURE. WE GIVE YOU NOVELTIES. WE GIVE YOU NEW IDEAS. WE'VE GOT THE GOODS THAT YOU CAN MAKE GOOD WITH. IF YOU WANT TO MAKE GOOD JUST FOLLOW

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ONE OF THOSE OLD TIME HARRY VON TILZER BALLAD HITS

YOU'LL ALWAYS BE THE SAME SWEET GIRL

Nothing in the world can stop this beautiful ballad that is creeping into the hearts of the public. If you think you have got a ballad hit, try this one and see the difference.

JUST OFF THE PRESS. THE BEST IRISH COMEDY SONG IN YEARS

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For either male or female. Great lyric. Great melody. Lots of laughs. A sure fire hit.

OUR TWO COMEDY SONG KNOCKOUTS

HELLO BOYS, I'M BACK AGAIN

Great version for girl. Lots of extra verses. Better than "GOOD-BYE BOYS."

100 TO 1 YOU'RE IN LOVE

Already a knockout for lots of acts. Will be a knockout for you.

YOU'VE HEARD THIS MELODY AND WONDERED WHAT IT WAS. OUR BIG INSTRUMENTAL HIT

HONEY BUNCH

Also arranged as a song. Instrumental is great for buck dancers, musical acts, dumb acts. Also a great fox-trot.

GOING BIGGER THAN EVER

CLOSE TO MY HEART

The best boy and girl song on the market. Beautiful ob. gato, also great for song and dance.

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LET'S BE READY

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JEFFERSON.

(A. Heinrich, Mgr.)

At an hour when one would believe most folks were figuring on where they were going to eat lunch, the first act showed to a capacity audience at this theatre Monday matinee, March 6.

Visions D'Art opened the show and pleased with the offering.

Pasquella and Marie followed, and though they found the going hard, they pulled through nicely at the finish. It seems the act would be considerably improved by the substitution of lighter numbers for the operatic selections now used.

The Five Musical Byrons were the hit of the bill. The material is nicely laid out, and with the possible exception of the harp solo, the act carries snap from start to finish. The singing could be dispensed with as the boys are excellent musicians. With a few minor changes these boys will have nothing to fear.

Brown, Francis and company served a conglomeration of nonsense that fell short of its object as a comedy sketch. There is too much repeat on material that falls at first hand, and the business borders "burlesque" too closely.

Florence Timponi's act seemed to run short. She only did three songs, "Can't Get Along With 'Em or Without 'Em," "Give a Little Credit to Your Dad" and "Nat'an." Her first song should be sung faster, as it dragged, and the same fault was found in the "Dad" song. "Nat'an" still proves a winner for her though she tried hard to spoil it, with her signals to the orchestra leader.

"Green Eyes" is a sketch acted by four people, two men and two women. It deals with jealousy, and shows nothing new. At present the greatest drawback is the expressionless and mathematical way the participants handle their parts. To cite a man in an adjoining seat, the whole sketch appeared amateurish. Possibly the weather did it, in any event it needs fixing.

Ford and Truly, a man and his so-called best friend, a dog, were thoroughly enjoyed. Ford possesses a pleasing voice and showed it to advantage singing "What a Wonderful Mother You'd Be." The act should have little trouble in obtaining booking.

The Five Sadsudas closed with a whirlwind acrobatic and balancing act. Their act as it stands proves satisfactory for the simple reason that they do whatever they attempt thoroughly.

Once Over.

HARLEM OPERA HOUSE.

(H. Swipe, Mgr.)

Whether it was the fault of the cut rates at the Alhambra or the heavy storm, the Monday night show March 6 was poorly patronized.

Aubrey and Riche, in the opening spot, played to about a one-half empty house. Looked like a supper show. However, these two girls are doing a neat singing and dancing specialty. They carry their own set, and costume the act very prettily. This act will go much better in a position further down on a bill.

Geo. C. Davis, sang a little, did a bit of monologue and closed with an extemporaneous song. His opening song means nothing, and his association was poor. His monologue, or, rather, the narrating of jokes, needs "weeding," as quite a few are dying of age. As it stands the turn has little to recommend it.

Frank Nelson and company presented a sketch carrying three men and a woman. It is well played, dealing with the machinations of a wealthy married man against a country girl. While the story is not new, the acting cabby (Frank Nelson) was good. In relating the story of the "Spider and the Fly," and in all other bits, Nelson turned every opportunity to his advantage, and as a result put over a skit that reminds one of a highly tempered blade, so easily could it be spoiled.

Bicknell and Gibney, man and woman, are doing a turn similar to the one formerly shown. The make-up of the man is always good for a laugh, and on the whole the turn should please the average audience.

Hawthorne and Inglis, two men, one a Brazilian "nut" and the other a doughnut, did everything from the use of a dancing toy to the mastering of stage crew, in their efforts to register laughs. These boys deserve a world of credit for their ability to turn impossibilities to their favor. The toy musical instruments still prove their biggest asset.

Palfrey, Hall and Brown, two men and one woman, closed the vaudeville portion of the show with the bicycle and dancing turn. The woman shows some gorgeous costumes while dancing, and the men prove they belong on the stage by their clever work on the "bikes."

A manager gets two acts for the one price in this turn.

"Jordan Is a Hard Road to Travel," a Triangle feature reel, running one hour, kept the audience seated.

Once Over.

M. O. H. A BOXING CLUB.

The Manhattan Opera House, West Thirty-fourth Street, New York, the house that Hammerstein built for opera, will open as a boxing club March 14. The seating capacity will be arranged for 5,000, the ring will be on stage, and over 600 can be seated there, with bleachers built up to the wall. As a boxing arena a ticket holder will have a comfortable seat. Wm. J. Foth, formerly manager of Madison Square Garden, is the lessee, and Wm. Gibson, the matchmaker.

CHICAGO VAUDEVILLE.

March 6.

PALACE.

Harry Carrol and Anna Wheaton stopped the show. Anna is a versatile young lady, having staunch partner in Harry, who is a marvel at the piano. They put over several new numbers to unlimited applause.

Novelty Clintons opened the show with a routine of broad jumping and high kicking.

Harry and Eva Puck sang "Orange Blossom Time in Loveland," and Harry played piano.

Helen E. Lackaye repeated last week's overtones successfully.

Harry Cooper, assisted by Ross Robertson, scored as usual. They sang "Sweet Cider Time," "Every Night on Broadway" and "Wonderful Mother."

Houdini's return to Chicago was heartily enjoyed and every trick received big applause.

Beatrice Herford, a very clever child, delivered a lively line of chatter, which was immense.

Maria Lo and company, posing act, a good closer, held the audience until very last. *Block.*

MAJESTIC.

Lillian Shaw, next to closing, showed flash of personality that merited better place. She interpreted exclusive comedy songs, using "Nat'an," also reverting to "Last Rose" number, which made her famous.

Vasco opened with his mad musical offering.

Ruby Helder sang classics in full masculine tenor, which gave act a touch of novelty.

Bert Lamont and his six cowboys sang same songs they used last season, making nice impression.

Marshall Montgomery, assisted by beautiful blonde Edna Courtnay, put over a neatly dressed ventriloquial act, which held interest throughout.

Frederick V. Bowers and company put over popular songs with lavish scenic backgrounds, using "You'd Never Know That Old Home Town of Mine," "Broken Heart for Every Light on Broadway," "Are You From Dixie?" "Adair," "Orange Blossom Time," concluding with impressive tableau on "Little Grey Mother," which got tremendous round of applause.

James Conlin, Lillian Steele and Eddie Parks entertained with tomfoolery, the piano specialty getting best hand.

Lillian Langtry was seen in her sketch, "Ashes."

Ajax and Emilie closed the bill with sensational gymnastic stunts. *Gasper.*

McVICKER'S.

Willing, Bentley and Willing, in singing, talking and dancing, scored instantly. They gave bill lively start.

Rossini entertained with his accordion.

E. J. Moore, talkative magician, assisted by a man who enters from audience, proved very mystifying.

The Five Violin Beauties sang, played and danced in lively manner. "Old Fashioned Waltz" was their big song hit.

John T. Doyle and company, comedy dramatic playlet, went big. A good act and good cast.

Courtney Sisters sang several popular songs, including "Same Sweet Girl," and went over with their bang.

Kimewa Japs showed a beautiful act, and the tumbling, also hand and feet balancing, received big applause.

Harvey, De Vora Trio, singing, dancing and talking, amused from start to finish. They are good dancers.

Charter Sisters and Holliday replaced the Fletcher Trio, who failed to reach town, doing wonders with their offering. *Block.*

AMERICAN.

March 2-4.

Witzell Van Atta Trio, musical act, went big from start.

Mills and Moulton, a clever singing and talking act, went over very big.

Carter presented two mysterious acts, scoring hit of bill.

Willing, Bently and Willing, black face entertainers, did immense with their singing and talking. *Block.*

"MARIE ODILE" IN NEWARK.

The management of the Newark Theatre obtained a temporary injunction restraining the police from prohibiting the presentation of the play "Marie Odile," and the play began its run March 6.

Chief Long notified the house that the play would not be permitted.

The injunction is returnable before Vice Chancellor Howell, March 13.

LAURA BIGGAR LOSES.

The Court of Errors and Appeals at Trenton, N. J., ruled on March 6 that Laura Biggar, actress, is not entitled to dower rights in the $1,000,000 estate of the late Henry M. Bennett, the litigation having been pending since 1903.

Miss Biggar claims marriage to Bennett, and she wished to establish her right to the Bijou Theatre property in Pittsburgh.

AT THE NEW YORK THEATRES.

ASTOR Broadway & 45th St. Evenings 8.10. Matinees Wednesday & Saturday, 2.10. COHAN & HARRIS Present
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WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—Frances Starr, in "Marie Odile," returns with but few changes in original as seen here, and made many more friends, as the performance was appreciated by large audiences. Good business ruled week Feb. 28. Louis Mann, in "The Bobbin," week 6.

NATIONAL (Wm. H. Rapley, mgr.)—George Arliss, in "Paganini," was well received and enjoyed by large audiences. Good business week 28. Blanche Barrymore, in "Our Mrs. McChesney," week March 6. "Peter Pan-La" next.

POLI'S (Fred G. Berger, mgr.)—"Kick In," by the Popular Players, was a satisfactory performance, which was enjoyed by large audiences. The players are decidedly entitled to much credit for their excellent work. Good business week 28. "Texas Steer," week March 6. "On Trial" next. Sylvester L. Poli was in the city and seemingly highly satisfied at the success of his house under the new manager. Mr. Berger has made many changes that have been of great benefit. The patrons, and it has been the means of increasing attendance, and it will so continue as long as present conditions continue.

CRYSTAL (Fred W. Palmer, mgr.)—House dark.

COSMOS (A. Julian Brylawski, mgr.)—Carrel-Taylor and company, Du Face Opera Co., Russell and Calhoun, Four Weirs, Hanneford family and Ca Eron, Undine Andreva and pictures. Special photoplay, "The Island of Surprise," with William Courtenay and big Vitagraph cast, March 6-8.

GAYETY (Harry G. Jarboe, mgr.)—Irwin's Maidens left the boards and gave a good show. Good business week 28. Rob Manchester's Big Show week March 6. Hurtig & Seamon next. Sunday concerts well featured and do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)— Ruth St. Denis, Ned Shawn and company, Wilbur Mack and Nella Walker, Ernest R. Ball, Rae Eleanor Ball and Fred J. Ardath and company, in "Steam;" Ruth Budd, Fred and Adele Astaire, Warren and Templeton, the pipe organ recitals, the Pathe News Pictorial attractions week March 6. Sunday concerts are well featured and do a real capacity.

LOEW'S COLUMBIA.—Mae Murray, supported by Wallace Reid, in "To Have and To Hold," first half week, and Marie Doro, in "Diplomacy," last half week March 6.

CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter, it must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be stated.

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Baker, Olive L.
Bates, Anna L.
Blondell, Libby
Curtis, Louise
Carter, Ursula
Chase, Lana
Chester, Billie
Clifton, Coralie
Dampier, Rose
Deering, Agnes
Dobson, Belle
Demarest, Miss B.
Duckett, Irene
DeFoyster Meredith
Dersendes, Lucille
Darling, Della A.
Du Bali, Frank
Deagan, Grace
Diard, Mrs. S. D.
Darling, Louise F.
Edwards, Kitty
Everson, Alice
Ecker, Mrs. Wm.
Fox, Josephine
Fox, Grace
Farnsworth, Ruth
Fischer, Sadie
Farrington, Betty
Gebest, Gertrude
Gibson, Stella
Hearne, Mrs.
Hill, Fannie
Hilton, Fayles B.
Hardy, Sidona
Irwin, Lillie
Jackson, Helen
Jewell, Mildred
Klugsley, Anna
Lewis, Katherine
Leigh, Mabel
Lane, Marguerite
La Salle, Babe
Lyons, Kathryn
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Marlowe, Billie
Mortenson, Marie
Mack, Ida
Moree, Mrs. Wm.
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Robyns, Adrienne
Rockway
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Stevens, Dorothy
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Thornton, Phyllis
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Allman, Chas.
Burtis, Weston V.
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Brooks, Geo. V.
Beasley, Al.
Billing, H. H.
Burmaster, Fred
Berney, Lewis
Brown, Howard
Bryant, Billy
Brock, John P.
Barriere, The
Bailey, W. W.
Billing, H. H.
Rattlebower, A.
Brooks, Geo. V.
Coburn, J. A.
Clark, Harry
Clark, Herbert
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Carrington, Jack
Church, Louis H.
Coldren, Dave
Chant, Fred
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Curtis, John
Carter, F. C.
Cornalia, Peter
Clayton, Frank
Chilson & Breen
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Cunningham, Carl
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Dampier, Fred
Davis, Hal
Derlin, S. F.
Dandy, Jess
Dillon, Victor
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Friedman, Geo. H.
Feldman & Co.
Flynn, Jack J.
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Fish, Jas Spencer
Fernlock, John
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Gillis, E. J.
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Gilmore, Wm.
Goulet, Archie
Greenleaf, J. D.
Hurst, Billy
Hall, Geo.
Hicks & Seymour
Hale, Jack
Howard, Ben
Harcourt, Wm.
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Heywood, Chas.
Hamilton, Eddie
Heth, Grant
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Hoyt, Eddie
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Kewd, Billy
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Lloney, Horace
Lester, Pelham
Laferty, Grant
Lowe, Chas. A.
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Lee, Jack
Lydell, Albert
Long Tack Sam
Lyle, Cecil W.
Lorner, S. S.
Moore, Jas. G.
McAdam, A. G.
MacArthur, Edw.
Meagher, Jack
Mann, Alfred
McDonough, Nick
Macauley, J. T.
McHaffie, Earl
Mack
Mason, W. A.
Marvin, Jack
Mortimer, W.
Norrcross, D. F.
Nash, Jack J.
Omega Trio
Orpheum, General
Rees, John
Rogers, J. F.
Pearce, Al. C.
Price, Harley
Paul, W.
Raymond, Geo
Radbaw, Harry
Rogers, Chas. A.
Rae, John G.
Rorker, H. D.
Roy, Walt
Roeckrohm, Paul
Richardson, R.
Rosnna, The 3
Rafford, Dick
Reid, Millard A.
Summers, W.
Sylvester Magician
Sherwin, Frank
Schnills, Fred J.
Stuart
Strong, Jack
Sylvester, Jas
Smith, A. A.
Smith, Mott
Stack, Hal
Sutton, Wm.
Skop, B. Stanley
Silbon, E.
Udell, Chas. E.
Templeton, Roy
Tucker, N. E.
Thomas, Harry
Vandersmith, Mr.
Van, Joe
Wheeler, Henry
Wilson, Cecil F.
Wilson, Percot
Wilson, Al.
Watt & Hanzy
Wilson, Geo.
Wood, Ernest
Young, Bert
Yockey, J. E.

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FRED SCHAEFFER BACK.

Fred Schaeffer, proprietor of the Star Theatre, in Chicago, returned from Hot Springs last week.

(In answering ads. please mention CLIPPER.)

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "The Birth of a Nation" March 6-11.

ACADEMY (Harry Henkle, mgr.)—"Justice" 6-11, Jefferson De Angelis, in "Some Baby," 13-18.

AUDITORIUM (E. R. Renton, mgr.)—Stock in "The Third Party," 6-11; "As You Like It" 13-18.

PALACE (Wm. Ballard, mgr.)—Harry Hastings' Big Show 6-11, the Star and Garter 13-18.

GAYETY (J. C. Sontherland, mgr.)—The Lady Buccaneers 6-11, Hello, Paris 13-18.

MARYLAND (F. C. Shamberger, mgr.)—Bill 6-11: Sophie Tucker, Fay Wallace and Regan Hughscon, Harry Tighe and Sylvia Jason, Hayden, Borden and Hayden, Maude Mueller, Rossi's Pets, Mosconi Bros., and Chas. and Henry Rigoletto.

GARDEN (Geo. Schneider, mgr.)—Bill 6-11: The Florida Sextette, Jeanette Childs, Hicksville Minstrels, W. Ward and company, Rich and Jerry, and Racey Le Duke.

VICTORIA.—"Smashing the Vice Trust," Torelli's Circus, Joe Rolland, Stanhope and company, Benway and Dayton, Jos. P. Wade and company, and Gallerini Four.

HIPPODROME (Harry Wood, mgr.)—Dorothy Burton and company, Harry Holden and Hermine Lucy, Clark and McCullough, Pipifax and Pano, Rawson, Lanigan and Covert, Cranston and Bryan, Busse's pets and Billy Tuite.

Indianapolis, Ind.—Murat (Nelson G. Trowbridge, mgr.) "A World of Pleasure March 7, 8, "The Princess Pat" 16-18.

ENGLISH'S (Ad. F. Miller, mgr.)—"Bohemian Girl" 8, "Twin Beds" 9-11, Julian Eltinge, in "Cousin Lucy," 13-15.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 6: Charles Kellogg, Kate Elinore and Sam Williams, Saxon Sextette, Natalie and Ferrari, Valicita's leopards, Lewis Simon, Adeline Francis, Macreens, Delton and Mareena.

LYRIC (Farton & Olsen, mgrs.)—Bill 6-8: Marie King Scott, Simpson and Dean, Jack Birchler, Booth and Leander, Merle's cockatoon. For 9-11: Tom Brown's Minstrels, Agoust and Coughlin, Kennedy and Burt, Farrell and Farrell, Baron Lichter.

MAJESTIC (C. E. Black, mgr.)—Jack Reid and his Record Breakers week of 6.

COLUMBIA (Sam Davis, mgr.)—The Gay Gotham Girls week of 6.

Buffalo, N. Y.—Star (F. C. Cornell, mgr.) "The Birth of a Nation" until March 18.

TECK (Messrs. Shubert, mgrs.)—Ralph Hers, in "Ruggles of Red Gap," 6-11; "The Weavers" 13-18.

ELMWOOD MUSIC HALL.—Cincinnati Symphony Orchestra 14, Schumann-Heink 24.

MAJESTIC (J. Laughlin, mgr.)—"The Night Before" week of 6.

SHEA'S (M. Shea, mgr.)—Bill 6-11: "Bride Shop," Henry Lewis, Oliver and Olp, Alice G. Smith, Farber Girls, Jack and Kitty De Mace, Evens and Wilson, and Paul Conchas.

LYRIC (H. B. Franklin, mgr.)—Bill 6-11: Capt. Sorcho, Lavan and Rose, Evelyn Cunningham, Robinson and Nichols, Gallon, Louis and John.

ACADEMY (Jules Michaels, mgr.)—Bill 6-11: La Follette and company, Ali, Ripon, Selma Waters and company, Covene Troupe, and Musical Kralls.

OLYMPIC (Bruce Fowler, mgr.)—Bill 6-11: Footlights Girls, Morso and Farley, Howeles and Nichols, Kiku Japs, and Carlisle's animals.

GAYETY (C. T. Taylor, mgr.)—Million Dollar Dolls week of 6, Maids of America follow.

GAIETY (W. S. Graham, mgr.)—Joe Burton and the Rector Girls week of 6, High Rollers 13.

Syracuse, N. Y.—Wieting (Francis P. Martin, mgr.) Fritz Kreisler March 15, Nell O'Brien's Minstrels 17.

BASTABLE (Stephen Bastable, mgr.)—Globe Trotters 6-8, Twentieth Century Maids next week.

CRESCENT (William Brown, mgr.)—Bill 6-8: Six Sylvesters, Mme. Parill, Natusco and Hurley, Burke and Walsh, and Van and Pearce.

TEMPLE (Albert Van Auken, mgr.)—Bill 6-8: Dancing and Dancing Revue, Hill and Hill, Harrington, Ford and Ford, Harry Thriller, Raynor's bulldogs.

Rochester, N. Y.—Lyceum (H. E. Wolf, mgr.) Manhattan Opera Co. March 6-8, "The Lilac Domino" 9-11.

TEMPLE (J. H. Finn, mgr.)—Bill week of 6: George Nash and company, Harry Gilfoil, Misses Campbell, Charles Howard, E. Morlan's dogs, Jack Ryan and Harry Tierney, Brenck's bronze statue horse and Nervelles.

CORINTHIAN (J. L. Glennon, mgr.)—Broadway Belles week of 6.

St. Paul, Minn.—Metropolitan Opera House (L. N. Scott, mgr.) "The Mikado" March 6, 7, (local), under auspices of Osman Temple; Hyams and McIntyre, in "My Home Town Girl," 8-11, and "The Bird of Paradise" 12-18.

SHUBERT (Frank C. Priest, mgr.)—May Buckley, with the Ernest Fisher Players, in "The Trail of the Lonesome Pine," 5-11.

ORPHEUM (E. C. Burroughs, mgr.)—Bill 5-11: Mary Shaw, "A Night in a Monkey Music Hall," Reynolds and Donegan, Jean Challon, Percy Bronson and Winnie Baldwin, Freeman and Dunham, and Arthur McWatters and Grace Tyson.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 5: The Beauty Doctors, Tom Stanford, Cohn's dogs, W. S. Harvey and company, and Housch and Lavelle.

PRINCESS (Bert Goldman, mgr.)—Bill 5-8: Six Serenaders, Rindow Duo, Mattie Lockett, Simona and Simona. For 9-11: Rendino Bros., Eller's Novelty, Loui's London, and Amoros and Malvey.

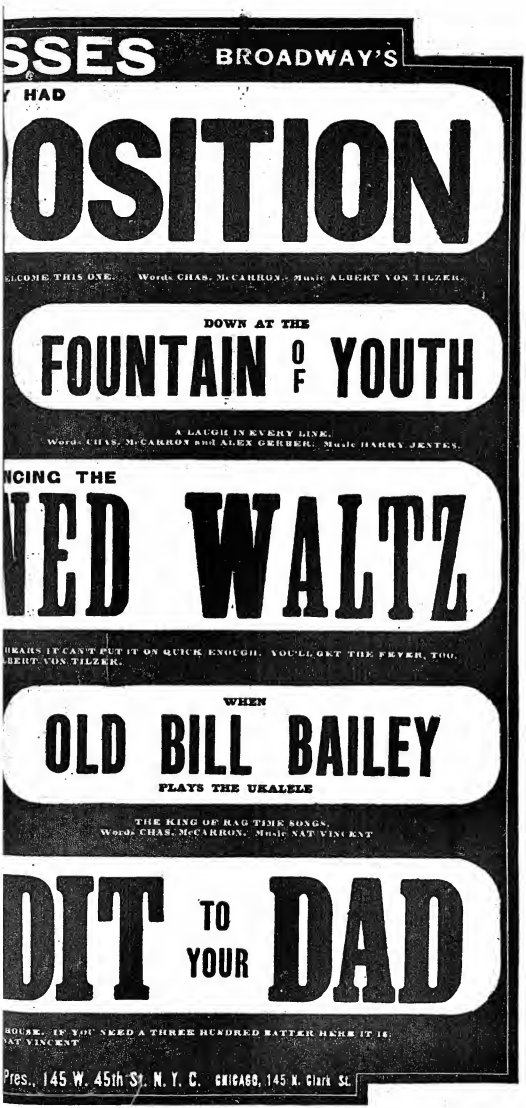
STAR (John F. Kirk, mgr.)—The Mischief Makers 5-11, Miner's Americans 12-18.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) Margaret Illington, in "The Lie," March 5-11. "The Birth of a Nation" 12-18, bringing the Tulane's season to a close.

ORPHEUM (Arthur B. White, mgr.)—Bill 6-11: Eddie Leonard and company, Dorothy Regal and company, Marie Nordstrom, Ed Flanagan and Neely Edwards, Leonard Gautier, Bison City Four, and Morin Sisters.

DAUPHINE (Lew Rose, mgr.)—Stock burlesque.

BROADWAY'S SUCCS
IF YOU
MY DIS
OUR BIGGEST HIT. ACTS THAT USED "PUT YOUR ARMS AROUND ME HONEY."
THERE'S A LITTLE LANE WITHOUT A TURNING ON THE WAY TO
HOME SWEET HOME
THE BALLAD THAT HEADS THEM ALL.
Words SAM M. LEWIS. Music GEO. W. MEYER.
WHEN YOU'RE
OLD FASHIO
NO USE TRYING TO DESCRIBE THIS GREAT SONG. SUFFICIENT TO SAY EVERYON
Words CHAS. McCARRON.
PUT ME TO SLEEP
WITH AN OLD FASHIONED MELODY. WAKE ME UP WITH A RAG
ALWAYS A HIT.
WORDS SAM M. LEWIS and DICK HOWARD. MUSIC HARRY JENTES.
GIVE A LITTLE CR
THIS SONG WITH THE WONDERFUL PUNCH, NEVER FAILS TO BRING DOW
Words WM. TRACEY.
BOSTON, 218 Tremont St. BROADWAY MUSIC CORP., WILL VON TIL



Portland, Me.—Jefferson (George I. Appleby, mgr.) the Jefferson Players opened the permanent stock season, presenting "Outcast," week of 8. Jessie Glendenning and James Crane head the company, with George E. Riddell, Raymond Bramley, Ilke Marie Diehl, Helene Haskell, Sadie Galope, Ryder Keane, Harry Von Weiser, and Edward Denison as stage director.

KEITH'S (Harry E. Smith, mgr.)—Bill 6-11: The Bettings Bettys, Diero, Beaumont and Arnold, Bertie Ford, Corcoran and Dingle, Hiers and Sisters, De Hollis and company, and pictures. Stock season opens April 24.

NEW PORTLAND (James W. Greely, mgr.)—Bill 6-8: Marguerite Gallagher Boas, Keno, Walsh and Montrose, Tom Mahoney, Wells and Fisher, and Skating Hamiltons. Bill 9-11: Marguerite Gallagher Boas, Five Strong Sisters, May Evans, Dupree and Henshaw, and Three Dancing Dukes.

GREELY'S (C. W. MacKinnon, mgr.)—The Winsome Winning Winners, with Joe Taylor and Bob Alexander, in musical comedy, 6-11.

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co. mgrs.) Mrs. Vernon Castle March 5, 6, Guy Bates Post 8, and Cyril Maude 10.

EMPRESS (Harry A. Moler, mgr.)—Bill 6-11: Adelaide and Hughes, Darna Bros., Nan Halperin, Lightner & Alexander Trio, Mechan's Dogs, Prince Lai Mon Kim, and Hilda Thomas and Lou Hall.

ORPHEUM (Fred M. Thompson, mgr.)—Bill week of 6: Tom Powell's Peerless Minstrels, Jerome and Lewis, Joe Deming, and Mayne and Mayne.

IRIS (Harvey Arlington, mgr.)—Bill week of 9: Baldwin Trio, Beckford and Duval, Julia Grey, Moon and Phillips, and Whalen.

COLUMBIA (Otto Kilves, mgr.)—Week of 5, the Winners.

Los Angeles, Cal.—Mason Opera House, Boston Grand Opera Company and Anna Pavlowa, with her Russian ballet, week of March 6.

MONOSCO—Stock company, in "Believe Me, Xantippe," features Carroll McComas, 6-11.

ORPHEUM.—Bill 6-11: Bessie Clayton, Clayton Sextette, Brandon Hurst and company, Billy McDermott, Tom Smith and Ralph Austin, Lambert, the Five Kitamuras, Corelli and Gillette.

PANTAGES'—Bill 6-11: Arthur Lavine and company, Valerie Sisters, Hanlon and Clifton, Green and Drayton, and George Ford.

San Diego, Cal.—Isis (Lodge & Hayward, mgrs.) "Mutt and Jeff in College" March 6, 7.

EMPRESS (Mrs. Geo. Trowbridge Hackley, mgr.) —San Diego Permanent Players, in stock, with Ralph W. Bell, Louise Southern, Lucille Sterling, Vance Welch, Ida Bailey, John Sherwin, Carl Von Scheller, L. J. Foote and Otto Jeuven.

SAVOY (Scott A. Palmer, mgr.)—Bill week of March 5: O'Neal and Walmsley, Peggy Brenan and Bro., Geo. Ford, Dorothy Vaughan, Hugo Koch and company, and "La Mexico."

Montreal, Can.—His Majesty's (Sparrow Amusement Co. mgrs.) Geo. Driscoll's Players, in "Man'selle," March 6-11: "The Sign of the Cross" 13-18.

ORPHEUM (J. J. Trudel, mgr.)—Bill 6-11: Spring Fashions Show, Moore, Gardner and Rose, Alan Dinehart and company, Irene and Bobbie Smith, and the Grazers.

PRINCESS (Abbie Wright, mgr.) — "The Only Girl" 6-11, "Quinneys'" 13-18.

GAIETY (T. E. Conway, mgr.)—Al. Reeves' Show 6-11, Globe Trotters 13-18, Century Girls 20-25.

Denver, Colo.—Broadway (Peter McCourt, mgr.)—Florence Roberts, in "The Eternal Magdalene," March 6-13.

EMPRESS (Daniel McCoy, mgr.)—Bill 6-11: Six Cecellan Maids, Kerekjarto's animals, Panama, the Bartelli Trio, and moving pictures.

DENHAM (O. D. Woodward, mgr.) — "The Dummy" 5-13.

ORPHEUM.—Bill 6-13: May Tully's New York Fashion Show, Mayo and Tully, Mac Francis, Toscano Brothers, Major Mack Rhoades, "The Bachelor Dinner" and Orpheum Weekly.

Manchester, N. H.—Star (E. J. Caron, mgr.) Charlotte Walker, in "The Trail of the Lonesome Pine," March 6, 7, Wm. Farnum, in "Fighting Blood," 8, 9, Marguerite Clark, in "Out of the Drift," 10, 11.

PARK (P. F. Shea Theatre Co., mgrs.)—"When Dreams Come True" 10, 11.

PALACE (Wm. H. O'Neill, mgr.)—Palace Players, with Rose Mary King and Chas. Dingle, in "The Traveling Salesman."

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) war films of "Germany on the Firing Line" March 6, 7. Hello Girls 8. "Bringing Up Father" 9. "A Pair of Sixes" 11, "Nine Points of Law" 12, "Nine Dominos" 17.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 6-11: Fortune Hunters, Sie Yung Schim Troupe, Von Hampton and Shriber, Six Musical Nosses, Cole and Wood, Two Carletons, and others.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "Daddy Long Legs" March 10.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 5-8: The Vander Koors, Fisher and Hockaway, Six Harrards, Carson and Willard, Song and Dance Revue. For 9-11, "This Way, Ladies."

WALLACE (Morgan Wallace, mgr.) — Wallace Players, in "Stop Thief," 5-11.

Akron, O.—Colonial (Louis Wise, mgr.) bill March 6-11: Clark Silvercell, Five Antways Girls, Milton and De Long Sisters, Sylvester and Vance, and Emerson and Baldwin.

GRAND (Wm. Pyanoe, mgr.)—Le Roy Talma and Bosco 7-9. Gayety Girls 10-12. "On Trial" 14-16.

MUSIC HALL.—Harry Lauder 6.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) "Father and the Boys" week of March 5.

BERCHELL (Elbert & Getchell, mgrs.)—John Drew 2, "It Pays to Avertise" 3, 4.

Columbia, S. C.—Columbia (F. L. Brown, mgr.) "The County Fair" March 2, 3 (local talent), benefit B. P. O. Elks Lodge 1100. Billy Clifford 4.

NEXT WEEK'S VAUDEVILLE BILLS.

March 13-18

U. B. O. CIRCUIT

NEW YORK CITY.

Colonial.

Daniels & Conrad
Four Meyakos
Oxford Trio
Mack & Walker Co.
International Girl

Alhambra.

Myrl & Delmar
"Ladies' Reducing Parlor"
Frances Nordstrom & Co.
Connolly & Wenrich
Julian Rose
Degman & Clifton
Daly Sisters & Schwartz
Mosconi Bros.

Royal.

Raymond & Caverly
Britt Wood
Zeda & Hoot
Violinsky
Keno & Green
Anna Chandler
Richards & Grant
James & Bonnie Thornton
Foley & O'Neil
Rosaire's Dogs
Merrill & Otto
Eddie Carr & Co.

Bushwick (Bkln.)

Big City Four
Harry Lester Mason
Vera Sabine & Co.
Kramer & Morton
Billy Bouncer & Co.
B. Morell's Sextette
Wilmer Walter & Co.
Aubrey & Riche
Pekin Mysteries

Orpheum (Bklyn.)

Howard's Ponies
Herbert & Schofield
Cutler Bros.
Albert Whelan
Mignon
Ruth St. Denis
Hussey & Boyle
Valerie Bergere & Co.
Charles Howard & Co.
Zelaya

Prospect (Bklyn.)

Olympia Desval
Bert & Betty Wheeler
Leipzig
Mason-Keeler Co
Juggling Normans
Bancroft & Broskt
Josie Heather & Co.
Ball & West
Parillo & Frabito

ATLANTA, GA.

Forsyth.

Craig Campbell
Dooley & Sales
"Married Ladies' Club"
Four Readings
Hooper & Cook
Marx Bros. & Co.
Lew Hawkins

BIRMINGHAM, ALA.

Lyric.

First Half
Morin Sisters
Ray Samuels
"On the School Playground"
Charles R. Sweet
Byron & Langdon
Last Half
Seven Colonial Belles
Medlin, Watts & Towns
Thiessen's Dogs
"On the School Playground"
Adams & Gilbert
Girard & Clark

BUFFALO, N. Y.

Shea's.

Bert Fitzgibbon
Watt & Gros
"Highest Bidder"
Roy Harrah Co.
Fashion Show
Ellis & Bordeau
Sylvester & Vance
Norton & Lee

BOSTON.

Keith's.

Ryan & Tierney
Abeles
Allen Dinehart Co.
Weber & Fields
The Schmettans
Bert Levy
Morrissey & Hackett
Ethel Hopkins

BALTIMORE.

Maryland.

Rae Eleanor Ball
Maurice Burkhart
Maryland Singers
Gruber's Animals
Irene Franklin

CHATTANOOGA.

Orpheum.

First Half
"Society Buds"
Repel & Fairfax
Sid & Sid
Last Half
Barto & Clark
"Society Buds"
Al. Herman

CHARLESTON, S. C.

Victoria.

First Half
Gaston Palmer
Grange Packer
Gilbert, Girls & Collica
Santos & Hayes
Lockett & Waldron
Martini & Maxwillian
Last Half
Mary Melville
King & King

CLEVELAND, O.

Keith's.

Chas. Grapewin & Co.
Madden & Ford Co.
Berrish
Great Leon
Sterville Family

COLUMBUS, O.

Keith's.

Mrs. Langtry
Vasco
Heras & Preston
Chinko
Violet Dale
Ernie & Ernie
Walter Brower

CINCINNATI.

Keith's.

Bernard & Scarth
D'Amour & Douglas
Quigley & Fitzgerald
Elsie Williams & Co.
Payne & Niemeyer
Elsie Janis

DAYTON, O.

Keith's.

Emmett Sisters
Moody, Gardner & Rose
Irene & Bobby Smith
The Grazers

PHILADELPHIA.

Keith's.

Chief Capanlicon
Fred J. Ardath & Co.
Three Floods
Morgan Dancers
Lyons & Yosco
Gordon & Rica
Lillian Russell
Tighe & Jason
Sherman & Uttry

PROVIDENCE.

Keith's.

Kajiyama
Klass & Bernie
Dooley & Nagel
Harrison Brockbank Co.
Hunting & Francis
Marie & Mary McFarland
Lohse & Sterling
Howard, Kible & Herbert
Wm. Gaxton & Co.

PITTSBURGH.

Davis.

Ruth Boye
Marion Weeks
Cedora
"Passion Play of Wash. Sq."

RICHMOND, VA.

Bijou.

First Half
Leo Beers
Innes & Ryan
Emmett Welch's Minstrels
Toots Paka & Co.
Billy B. Van & Co.
Last Half
Salon Singers
Ketchem & Chesten
Adion Bros.

ROCHESTER, N. Y.

Temple.

Mullen & Coogan
"Forest Fire"
Bee-Ho Gray & Co.
Emmett & Tong
Marinetti & Sylvester
John & Winnie Hennings
Old Time Darkies

SAVANNAH, GA.

Bijou.

First Half
Fantey Bros.
"War Brides"
Last Half
"War Brides"
Henry G. Rudolf
Oddone

TORONTO, CAN.

Shea's.

J. & K. DeMeco
Evans & Wilson
Farber Girls
Oliver & Olp
Henry Lewis
Whitfield & Ireland

TOLEDO, O.

Keith's.

Perter J. White & Co.
Meehan's Dogs
Adelaide & Hughes
Lai Mon Kim
Watson Sisters
Mr. & Mrs. Jimmie Barry
Darras Bros.
Thomas Swift & Co.

WASHINGTON.

Keith's.

Sam Bernard & Co.
Harris & Manion
Patricola & Myers
Mrs. Thomas Whiffen & Co.
Wm. Pruette & Co.
Bessie Wynn
Merian's Dogs
The Reigens
WILMINGTON, DEL.
Garrick.
Susan Tompkins
YOUNGSTOWN, O.
Hippodrome.
Misses Campbell
"Little Stranger"
Fred J. Ardath & Co.
Marie Fitzgibbon
Adelaide Herrmann & Co.
The Norvelles
Allman & Dody

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Mercedes
Claude Gillingwater & Co.
Morton & Moore
Gauthier & Devi
Moran & Wiser
Comfort & King
Moore & Haager
Aileen Stanley
Powder & Capman

Palace.

Julia Dean & Co.
Three Leightons
"Cranberries"
Lightner Sisters & Alexander
Everett's Monks
Weber, Dolan & Fraser
The Santos
Victor Moriey & Co.
Hastings & Ryton

CALGARY, CAN.

Orpheum.

Fannie Brice
Ben Deely & Moore
Mme. Chilson Ohrman
La Grohs
Pietro
Catherine Powell
"Salon Singers"

COLO. SPRINGS, COL.

(Splits with Lincoln)

Fashion Show
Moon Sisters
Mae Francis
Bessie Clayton
"Bachelor Dinner"
Major Lenox Rhodes

DENVER, COLO.

Orpheum.

Evelyn Nesbit
Calhan Tennant
Billy Bouncer's Circus
Van & Bell
Jno. B. Gordon & Co.
Toney & Norman
Dyer & Faye

KANSAS CITY, MO.

Orpheum.

Fritzi Scheff
McCloud & Carp
Mrs. Gene Hughes
Hirschoff-Hendler
Les Yardys
The Duttons
Donovan & Lee

LOS ANGELES, CAL.

Orpheum.

Corelli & Gillette
Grace De Mar
Sam Barton
Billy McDermott
Sharp & Turek
Smith & Austin
Bessie Clayton & Co.

MEMPHIS, TENN.

Orpheum.

Anna Held
Avon Comedy Four
Imhof, Conn & Corenne
Al & Fanny Steadman
Gordon Highlanders
Ward & Faye
Leo & Mae Jackson

MILWAUKEE.

Majestic.

Hendini
McKay & Ardine
Laurie & Bronson
Novelty Clintons
Conlin, Steele & Parks
Roby Helder
Scott & Keane
"River of Sonis"

MINNEAPOLIS.

Orpheum.

Eva Taylor & Co.
Singer & Ziegler Twins
Stuart Barnes
Jean Challon
Roshanara
Bronson & Baldwin

NEW ORLEANS.

Orpheum.

Chip & Marble
Cecil Cunningham
Chas. Mack & Co.
Five Annapolis Boys
Burnham & Irwin
Grace Fisher
Taro Type

OAKLAND, CAL.

Orpheum.

Dugan & Raymond
Hallen & Hunter
Frankie Murphy
Fitzgerald & Marshall
Miranu Bros.

OMAHA, NEB.

Orpheum.

Emma Carus
Harry Fern & Co.
Reynolds & Donegan
Probe & Mack
Thurber & Madison
Flavitta
Leach-Wallin Trio

PORTLAND, ORE.

Orpheum.

Lillian Russell
The Sultana
Valentine & Bell
Ed. Morton
Clark & Verdi
Warren & Conley

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum.

Moore, O'Brien & Cormack
McCormack & Wallace
Herbert Germaine Trio
Harry Langdon & Co.
Jas. H. Cullen

SALT LAKE CITY.

Orpheum.

Chic Sale
Marie Bishop
Mong & Snyder
Joe Howard & Clark
Paul Le Van & Dobbs
Metropolitan Dancers
Emmet Devoy & Co.

SAN FRANCISCO.

Orpheum.

Whiting & Burt
Julie Ring & Co.
Dupree & Dupree
Rankoff & Girls
Arthur Sullivan & Co.
Umberto Sacchetti
"Passion Play of Wash. Sq."
Dorothy Jardon
Geo. Damerel & Co.

SEATTLE, WASH.

Orpheum.

Ciccolini
Geo. Howell & Co.
Willa Holt Wakefield
Kay Dooley Trio
Jolly Johnny Jones
Renny & Woods
Stevens & Bell

ST. LOUIS.

Columbia.

Beatrice Herford
Dorothy Toye
Scotch Lads & Lassies
Marshall Montgomery
Maria Lo
Diamond & Brennan
Brown & Spencer

ST. PAUL.

Orpheum.

Henri De Vries & Co.
Quiroga
Whipple Huston & Co.
Karlos' Roosters
Florrie Millership
Harmony Trio
Le Hoen & Dupreece

WINNIPEG, CAN.

Vinie Daly
Harriet Marlotte & Co.
Two Tomboys
Mason & Murray
Andy Rice

PANTAGES' CIRCUIT

CHICAGO.

Crown.

First Half
Mons. Herbert Mortimer
Ralph & Rose Levina
Aerial Vivian
A. Lawrence
Bobker Troupe
Last Half
St. Julians
Mr. & Mrs. Denver
Musical Storys
Mayo & Vernon
Portal Five
Lamont's Birds

CALGARY, CAN.

Pantages'.

Joe Fanton & Co.
James J. Morton
Mrs. Bob Fitzsimmons
Hensel Sis
Reddington & Grant
Gordon Eldred & Co.

EDMONTON, CAN.

Pantages'.

"Tangoland"
Hyman Adler & Co.
Three Hickey Bros.
Sprague & McNeece
Les Harrisons

LOS ANGELES, CAL.

Pantages'.

Office Girls
Gallagher & Carlin
Rucker & Winifred
Bert Wiggin & Co.
Keegan & Ellsworth

OAKLAND, CAL.

Pantages'.

(Opens Monday)

Imperial Troupe
Gus Elmore & Co.
Hannibal Maids
Frank Bush
Grace McCormack
Le Roy & Paul

OGDEN, U.

Pantages'.

Lewis, Belmont & Lewis
Haveman's Animals
Roberts, Stiatt & Roberts
Ray Lawrence
Heumann Trio

PORTLAND, ORE.

Pantages'.

"Bachelor's Sweethearts"
Will J. Ward & Girls
Matilda De Long
Burns & Klusen
Cavana Duo

SAN FRANCISCO.

Pantages'.

Carmen's Minstrels
Britt's Seals
Henry Sisters
Andy Lewis & Co.
Grace Cameron

SAN DIEGO, CAL.

Pantages'.

Hanlon & Clifton
Valerie Sisters
Reynard & Brun
Greenlee & Drayton
Arthur La Vine & Co.

SALT LAKE CITY.

Pantages'.

"Mexico"
Hugo B. Koch & Co.
O'Neil & Walmsley
Dorothy Vaughan
The Hennings

SPOKANE, WASH.

Pantages'.

Volant
Rosie Lloyd
Fraison & Goldie
Hartman
"Dixieland"

SEATTLE.

Pantages'.

Seven Bracks
Little Lord Roberts
Eyal & Mary
The Rials
Dan Gray
Hirschoff Troupe

TACOMA, WASH.

Pantages'.

Boarding School Girls
Norton & Earl
Al Fields & Co.
Cook & Robert

Reed & Reed

VICTORIA, CAN.

Pantages'.

Dream Pirates
Packard Four
Chris Richards
Emmett & Emmett
Violet & Charles
Dancing La Vars

VANCOUVER, CAN.

Pantages'.

"Dream of the Orient"
"After the Wedding"
De Michele Bros.
The Creightons
Faber & Waters

WINNIPEG, CAN.

Pantages'.

Junior Revue of 1916
Great Howard
Clayton & Lennie
Naoma
Claire & Atwood

S. & C. CIRCUIT

ANACONDA, MONT.

Margaret.

(March 15)

John Higgins
Novelty Trio
West & Boyd
Kalma
Lew Wells
Sam Curtis & Girls

BUTTE, MONT.

Empress.

(March 13, 14)

John Higgins
Novelty Trio
West & Boyd
Kalma
Lew Wells
Sam Curtis & Girls

CINCINNATI.

Empress.

Nedkay Troupe
Five Keating Campbells
Rubin's Dogs
Riley & O'Neil Twins
Kerr & Burton
Royal Hawaiians

DETROIT.

Miles.

Ernest Alvo Troupe
Rae & Wynn
Granville & Mack
West & Van Siclen
Allman, Leader & Co.
Three Jennettes

FARGO, N. D.

Grand.

First Half
Cole's Dogs
Tom Brantford
"Beauty Doctors"
Hoosh & La Velle
Last Half
Empire Comedy Four
W. S. Harvey
Hoyt, Sloan & Friendly
Quigg & Nickerson

HELENA, MONT.

Liberty.

(March 13, 14)

John Higgins
Novelty Trio
West & Boyd
Kalma
Lew Wells
Sam Curtis & Girls

JANESVILLE, WIS.

Apollo.

Furman, Walters & Sullivan
Edgar & Eddie
(Two to fill)

LOS ANGELES.

Hippodrome.

Aerial Mells
Pelle Isle Co.
Argo & Dollis
Bob Warren
Karmi
Mr. & Mrs. Mark Murphy

MINNEAPOLIS.

Unique.

Ye Old Song Review
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Wille Bros.

N. YAKIMA, WASH.

Empire.

The Valdos
Sanders & Mills
Casting Lenys
Ann Hamilton & Co.
Grant Gardner
Schart & Ramsey

PORTLAND, ORE.

Empress.

Libby & Burton
Allen Trio
Wm. Lytell & Co.
Burt & Lytonna
Mills & Lockwood
Stressell's Animals

SACRAMENTO.

Empress.

McGoods & Tate
Hyman Meyer
Kanoue-Nelson Co.
Gray & Graham
Four LaDella Cliniques
Kerr & Davenport

SAN FRANCISCO.

Empress.

Harry Sterling
Carl & Ribel
Cora & Robt. Simpson
Musical Kuchns
Geo. Lee & Girls
Ray Conlin

SEATTLE.

Empress.

Royal Italian Sextette
Raynor & Bell
Edith Mote
Mrs. Fred Allen & Co.
"Washington Outdone"
La Toy Bros.

ST. PAUL, MINN.

Empress.

Breakaway Barlows
Allmann & Nevins
Amy Butler & Her Beaus
Gorman Bros.
Russell Bros. & Mee'sy

VINCENNES, IND.

Lyric.

Sebastian Merrill & Co.
Warren & Dietrich
Delphino & Delmora

W. V. M. A.

CHICAGO.

Academy.

Flat Half
The Lamphins
Willing & Jordan
(Three to fill)
Last Half
Lulu Coates &
Crackerjacks
Dunbar & Turner
(Three to fill)

Lincoln.

First Half
Adolpho
Julius Kennitty & Co.
Hazel Kirke Trio
The Gaudsmidts
(One to fill)
Last Half
Kashner Sisters
Bertie Fowler
(Three to fill)

Medrick.

First Half
Elliott & Mullen
Fred Sosman
Last Half
The Lamphins
Libonati
Chas. Straight & Loos Bros.
Five Belmonts

Windsor.

First Half
"Six Little Wives" (tab.)
Last Half
"The Cabaret
Girls" (tab.)

Avenue.

First Half
Elke Trio
Benjamin Sisters
Harry B. Lester & Co.
Cummin & Seaham
Last Half
"Prince of
To-Night" (tab.)

American.

First Half
Santos & Hayes
Florence Bell & Co.
Sherman, Van & Hyman
(Two to fill)
Last Half
Adolpho
"Umlown Junction"
Hazel Kirke Trio
Five Martells
(One to fill)

Wilson.

First Half
Lulu Coates &
Crackerjacks
John Geiger
James Grady & Co.
Spencer & Williams
Last Half
Tolzetti & Bennett
Louis Graeme
Elliott & Mullen
Santos & Hayes
Sherman, Van & Hyman

ALTON.

Hippodrome.

First Half
Jarvis & Harrison
Last Half
Ben Smith

BRANDON, CAN.

Orpheum.

Doc Holland
Belle Barcus & Co.
Marion & Willard
Alfretta Sisters

BELOIT, WIS.

Wilson

Last Half
Jas. J. Grady & Co.
Willing & Jordan
(Three to fill)

BUTTE, MONT.

First Half
Ross & Wise
Cornella & Adele
Miller & Rainey
Great Salvadore & Co.
Last Half
Butterworth, Porter & Butterworth
Dixon & Dixon
Al. Wenzel
St. Clair Troupe

BLOOMINGTON, ILL.

Majestic.

First Half
"The Cabaret
Girl" (tab.)
Last Half
Chas. Ledeger
M'lanie Allen

COLUMBIA, MO.

Star.

Edmunds & La Velle
Last Half
Mr. & Mrs. Frank Camad

CHAMPAIGN, ILL.

Orpheum.

First Half
Layne & Benjamin
Sorority Girls
John & Mae Burke
Arthur Bigby
(One to fill)
Last Half
"The Famous Girl"

COUNCIL BLUFFS, IA.

Nicholas.

First Half
Oakes & De Lour
Taylor & Browna
Three Danses

CEDAR RAPIDS.

Majestic.

First Half
"Little Miss
Mix-Up" (tab.)
Last Half
Lillian Sieger
E. V. Hawley & Co.
James Thompson & Co.
Adair & Adelphi
Harry B. Lester
Mosher, Hayes & Mosher

DECATUR, ILL.

Empress.

First Half
"September Morn" (tab.)
Last Half
Layne & Benjamin
Stamford & Thompson
Sorority Girls
Lillian Watson
Gautier's Animated
Toy Shop

DAVENPORT, IA.

Columbia.

First Half
Juggling De Lisle
Morgan & Stuart
Symphonic Sextette
Thos. Potter Dunn
Rose French Girls

DES MOINES IA.

Orpheum.

First Half
Gaylord & Lancton
Weber & Diehl
Song & Dance Revue
Kenny & Hollis
Stalzer Circus
"When We Grow Up"
Last Half
Wilson & Aubrey
Morgan & Stuart
Comfort & King
Rock & White
The Dottons
(One to fill)

DUBUQUE, IA.

Majestic.

First Half
Lillian Sieger
Prince Lee Co.
John B. Hymer & Co.
Doss
Hippodrome Four
Last Half
Howard & Sadler
Rogers, Pollock & Rogers
Thalero's Circus
Three Lorraine

DULUTH, MINN.

New Grand.

First Half
Amoree & Mulvey
Louie London
Boudini Bros.
Eller's Novelty Circus
Last Half
Margot Francois & Partner
Wantzer & Palmer
Brown & Jackson
Three Bartos

EAST ST. LOUIS, ILL.

Erber's.

First Half
Ben Smith
Francesca & Yale
MacRae & Clegg
Last Half
Clemons & Wirt
Heath & Perry

EVANSVILLE, IND.

Grand.

First Half
Lua & Amaleka
Simpson & Dean
Homer Ling & Co.
Morris & Allen
Eva Fay
Last Half
Ernie, Kaufman
Rositino & Shelly
Storm & Maurston
Carson & Willard
Eva Fay

EAU CLAIRE, WIS.

Orpheum.

First Half
Jim Black Duo
Avondo & Prince Trio
(One to fill)
Last Half
Two Georges
(Two to fill)

FT. DODGE, IA.

Princess.

First Half
Dores's Beaux & Belles
Earle & Edmunds
Arnold & Florence
Dr. Will Dorla
Last Half
Hippodrome Four
Dorothy Herman
Gertrude Folsom & Co.
Clinton & Rooney

FT. WILLIAM, CAN.

Orpheum.

(March 17, 18)

Amoree & Mulvey
Louie London
Boudini Bros.
Eller's Novelty Circus

GREEN BAY, WIS.

Orpheum.

Kelso Bros
Wilson Sisters
Spencer & Williams
The Debutantes

GALESBURG, ILL.

Gaiety.

First Half
"This Way,
Ladies" (tab.)
Last Half
Follis Sisters & Le Roy
Six Musical Spillers
(Two to fill)

HANNIBAL, MO.

Park.

First Half
Four Musical Cuteens
McDougal & Shannon
Wagner & Brahn
(Two to fill)
Last Half
Allen & Allen
One String Karl
(Three to fill)

IRONWOOD, MICH.

Temple.

(March 14, 15)

Peach & Lynn
Colonial Minstrel Maids
(Two to fill)

KENOSHA, WIS.

Virginian.

Last Half
Le Roy & Mabel Hart
John Geiger
(Three to fill)

KANSAS CITY, MO.

Globe.

First Half
Kremka Bros.
One String Karl
Smith & Farmer
(Two to fill)
Last Half
Standard Bros.
McDougal & Shannon
Jenny Simmons
Mme. Sumiko & Co.
(One to fill)

LETHBRIDGE, C.

King Sam
Lowell & Father Drew
Olga McAlpine
Baader Lavalla Trio

LINCOLN, NEB.

Lyric.

First Half
Paridon & Nye
Flan & Flyn
Last Half

MISSOULA, MONT.

Bijou.

First Half
Wayne & Marshall
Seymour & Dupree
Bonita
Five Foolish Fellows
Last Half
Ross & Wise
Cornella & Adele
Miller & Rainey
Great Salvadore & Co.

MINNEAPOLIS.

New Grand.

Wilfred De Bois
Delmore & Moore
Three Lorettas
Electrical Venus

MADISON, WIS.

Orpheum.

First Half
The Debutantes
(Four to fill)
Last Half
Neptune's Daughters
Wilson & Wilson
Maryon Vadie & Co.
Thos. Potter Dunn
The Gradamidts

MEDICINE HAT, CAN

Fiddes & Swaine
"The Last Laugh"
Swor & Westbrook
The Ariays

MASON CITY, IA.

Regent.

First Half
Southern Porch Party
(One to fill)
Last Half
Flan & Flyn
Parisian Trio

New Palace.

Rose & Ellis
Green & Parker
Six Stylish Steppers
Linley & Lester
Gus Edwards'
"School Days"

OSHKOSH, WIS.

Majestic.

First Half
Lewy & Lazer Sisters
(One to fill)
Last Half
Victorine & Zo'ar
Leonard
(One to fill)

PARSONS, KAN.

Best.

Last Half
Morton Bros.
Noodles & Pat Fagan
(One to fill)
Last Half
Leonard & Willard
Kremka Bros.
Smith & Farmer

PEORIA, ILL.

Orpheum.

First Half
Chas. Ledeger
M'lanie Allen
"Girl & the Girls"
Cook & Lorens
Cheebert's Manchurians
Last Half
Juggling De Lisle
Sorah Padden & Co.
Fred Sosman & Co.

QUINCY, ILL.

Orpheum.

First Half
Le Roy
Howard Chase & Co.
Jewell Comedy Trio
Six Musical Spillers
Last Half
"This Way,
Ladies" (tab.)

REGINA, CAN.

Regina.

First Half
Elona
Caine & Odom
Morocco Six
(One to fill)
Last Half
Doc Holland
Belle Barcus & Co.
Marion & Willard
Alfretta Sisters

ROCKFORD, ILL.

New Palace.

First Half
Neptune's Daughters
Three Vagrants
E. Fred'c Bowley & Co.
Harry Van Fossen
Von Dello
Last Half
"Six Little
Wives" (tab.)

SWIFT CURRENT.

Princess Royal.

First Half
Fiddes & Swaine
The Last Laugh
Swor & Westbrook
The Ariays

SASKATOON, CAN.

Empire.

First Half
Pittskow & Blanchard
The Longworths
Sandberg & Rose
Ernie Potts & Co.
Last Half
Elona
Sullivan & Myers
Morocco Six
(One to fill)

SEATTLE, WASH.

Alhambra.

First Half
Smillette Sisters
Hayden & Goodwin
Arthur Young Trio
Five Jeanettes
Last Half
Yvonne
The La Tours
Knight & Moore
Crane, Mason & Scholl

SUPERIOR, WIS.

People's.

First Half
Randow Duo
Mattie Lockett
(One to fill)
Last Half
Peach & Lynn
(Two to fill)

SPRINGFIELD, MO.

Majestic.

First Half
"Around the
Town" (tab.)
Last Half
Gardner's Maniacs
"Girl & the Girls'
The Cansinos
John & Mae Burke
Arthur Bigby

Jefferson.

First Half
Mellor & De Mar
Leonard & Willard
The Mutchlers
Last Half
Berg & Weston
National City Four
Musical Geraldo

SIOUX CITY, IA.

Orpheum.

First Half
Comfort & King
Bootblack Boyden
Musical Matinee
Dorothy Herman
The Duttons
Last Half
Three Lillipots
Gaylord & Lancton
Kenny & Hollis
Dunbar's Red Ringers
(One to fill)

ST. PAUL, MINN.

Princess.

First Half
Margot Francois & Partner
Wantzer & Palmer
Brown & Jackson
Three Bartos
Last Half
Lamb's Manikins
Avondo Prince Trio
Carter & Waters
(One to fill)

ST. LOUIS, MO.

Grand O. H.

Van & Hazen
Hendrik Fletcher
Fisher & Rockaway
Bolger Bros.
Broughton & Turner
Aurora of Light
Baron Elliott
Earl & Curtis
Primrose Minstrels

Empress.

First Half
Conners & Witt
Mme. Sumiko & Co.
Heath & Perry
Aerial Diggs
Last Half
Jarvis & Harrison
The Cop
Princeton & Yale
Royal Tokio Japs

TERRE HAUTE.

New Hippodrome.

Verne Kaufman
Rositino & Shelly
Storm & Maurston
Carson & Willard
Hardeen
Last Half
Lua & Amaleka
Simpson & Dean
Homer Ling & Co.
Morris & Allen
Hardeen

WALLA WALLA.

Liberty.

First Half
Kenney & La France
Frank Colby & Co.
Davis & Walker
Three Imperial Japs

(Continued on page 26.)

ROUTE LIST DRAMATIC AND MUSICAL

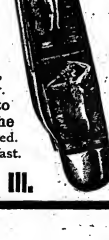
Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgrs.)—Empire, New York, 6-18.
Angilo, Margaret—Lyric, Cincinnati, 6-11.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, 6-18.
"Around the Map" (Klaw & Erlanger, mgrs.)—Colonial, Boston, 6-11.
"Any Man's Sister" (Halton Powell, Inc., mgrs.)—Princess, St. Louis, 5-11, Victoria, Chicago, 12-18.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—National, Washington, 6-11, Nixon, Pittsburgh, 13-18.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Beiasco, mgr.)—Belasco, New York, indef.
"Blue Envelope, The"—Cort, New York, 13, indef.
"Bringing Up Father," Gus Hill's (Griff Williams, mgr.)—Johnstown, Pa., 8, Altoona 9, Lancaster 10, Wilmington 11, Walnut, Phila., 13-18.
"Bird of Paradise"—Lyric, 12-18.
Chatterton, Ruth, & Henry Miller—Hollis, Boston, indef.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, 6-18.
"Daddy Long Legs"—Standard, New York, 6-11, Bronx O. H., New York, 13-18.
Ethinge, Julian (A. H. Woods, mgr.)—Cleveland, O., 6-11, Terre Haute, Ind., 12, Indianapolis 13-18.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Bronx O. H., New York, 6-11, Montauk, Bklyn., 13-18.
"Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.)—Denver 6-11, Coln. Springs 13, Pueblo 14, Leadville 15, Grand Junction 16, Reno, Nev., 18.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Knoxville, Tenn., 9, Huntsville 10, Jackson 11, Memphis 13-15, Nashville, 16-18.
"Experience" (Wm. Elliott, mgr.) — Hartford, Conn., 13-18.
"Everywoman" (Henry W. Savage, mgr.) — San Antonio, Tex., 8, 9, Austin 10, 11, Taylor 13, Palestine 14, Longview 15, Greenville 16, Sulphur Springs 17, 18, Worth 18.
Fiske, Mrs. (Cory, Williams, Riter, Inc., mgrs.)—Gaiety, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—New Amsterdam, New York, 6-11, Empress, New York, 20, indef.
Forbes-Robertson—Nashville, Tenn., March 1, Evansville, Ind., 8, Terre Haute 9, Bloomington 10, Ft. Wayne 11, So. Bend 13, Kalamazoo, Mich., 14, Battle Creek 15, Grand Rapids 16-18.
Faversham, Wm. (Leonard L. Gallegher, mgr.)—Shubert, St. Louis, 5-11.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Elting, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 6-11.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Winnemucca, Nev., 8, Lovelock 9, Fallon 10, Reno 11, Virginia City 13, Carson 14, Grass Valley, Cal., 15, Nevada City 16, Auburn 17, Sacramento 18.
"Freckles" Southern Co. (Broadway Amuse. Co., mgrs.)—Comanche, Okla., 8, Ryan 9, Davis 10, Okla. City 11, Geary 13, Watonga 14, Okeene 15, Canton 18.
"Freckles," Co. B (Darrell H. Lyall, mgr.)—Clio 8, C., 8, Laurinburg, N. C., 9, Lumberton 10, Dunn 11, Fremont 13, Kinston 14, Newbern 15, Plymouth 16, Williamston 17, Rocky Mount 18.
"Greatest Nation, The" (Wm. Elliott, mgr.)—Booth, New York, 6-11.
"Great Pursuit, The" (Joseph Brooke, mgr.)—Shubert, New York, 20, indef.
"Garden of Allah"—Temple, Tex., 8, Waco 9.
Hajos Mitzi (Henry W. Savage, mgr.) — Cohan's Grand, indef.
Hilliard, Robert (Wm. M. Gray, mgr.) — Maxine Elliott's, New York, indef.
Hodge, William—Boston, 6-11.
"Honse of Glass, The" (Cohan & Harris, mgrs.)—Hudson, New York, indef.
"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Harris, New York, 13-18.
"High Jinks" (Chas. Dillingham, mgr.)—Hipp, New York, indef.
"Hearts of Western" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Newark, N. J., 6-11, Wilbur, Boston, 13, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"Himself, Herself, The" (A. Schenck, mgr.)—Portland, Ore., 6-8, Astoria 9, Sacramento, Cal., 10, 11, San Francisco 13-18.
Illington, Margaret (Selwyn & Co., mgrs.)—New Orleans 5-11, Mobile 13, Selma 14, Montgomery 15, Columbus 16, Atlanta 17, 18.
Irwin, May—So. Bend, Ind., 8, Jackson, Mich., 18.
"If Pa Only Knew" (Cohan & Harris, mgrs.)—Wilbur, Boston, 6-11.
"Just a Woman" (The Shuberts, mgrs.)—Forty-Eighth Street, New York, indef.
"Justice"—Academy, Baltimore, 6-11.
"Kennedy Mimic, The" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
Lang, Matheson (Wm. Morris, mgr.)—Parkersburg, W. Va., 13, Charleston 14, Lexington 15, Louisville 16, Piqua, O., 17, Dayton 18.
"Little Miss Summer" (Klaw & Erlanger, mgrs.)—Nicholasville, Ky., 8, Somerset 9, Harriman, Tenn., 10, Dayton 11, Chattanooga 13, Cleveland 14 Knoxville 15, Morristown 16, Greenville 17, Johnson City 18.
"Lilac Domino"—Rochester, N. Y., 9-11, Altoona, Pa., 17.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
Mann, Louis—Belasco, Washington, 6-11.
Maude, Cyril—Grand Rapids, Mich., 10, 11, Hamilton, Can., 14.
"Modern Eve, An"—Plymouth, Boston, 6-11.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, indef.
"Masked Model"—Park Sq., Boston, 13 indef.
"Mutt & Jeff in College" (Gus Hill, mgr.)—Lexington, New York, 6-11.
"Mutt & Jeff in College" (Gus Hill, mgr.)—Princess, Chicago, 6-18.
"My Home Town Girl"—St. Paul 8-11.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Morristown, N. J., 8, Franklin Furnace 9, Dover 10, Allentown, Pa., 11.
"Measure Full, The" (Homer E. Gilbo, mgr.)—Wilmington, Tex., 8, Altus 9, Walter 11.
"New Henrietta"—Majestic, Philadelphia, 6-18.
"Nobody Home"—Atlanta, Ga., 9-11, Memphis 17, 18.
"Nothing But the Truth" (H. H. Frazee, mgr.)—Newark, N. J., 13-18.
"Night Before, The"—Buffalo, N. Y., 6-11.
"On Trial" (Cohan & Harris, mgrs.)—Memphis, Tenn., 10, 11.
"Only Girl, The" (Joe Weber, mgr.)—Montreal, Can., 6-11.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, Phila., 6-11.
Post, Guy Bates—Grand Rapids, Mich., 8, So. Bend, Ind., 10.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Peg o' My Heart" (The Shuberts, mgrs.) — Cort, New York, 6-11, Booth, New York, 13, indef.
"Princess Tra-la-la" (Andreas Dippel, mgr.)—Nixon, Pittsburgh, 6-11.
"Pollyanna" (Klaw & Erlanger, mgrs.) — Broad, Phila., 6-11.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, 6-18.
"Pair of Sixes," Co. A (H. H. Frazee, mgr.)—Atlantic City, N. J., 6-8.
"Pair of Sixes," Co. D (H. H. Frazee, mgr.)—Lincoln, Ill., 8, Sullivan 9, Fairbury 10, Paxton 11, St. Louis 12-18.
"Pair of Sixes," Special Co. (H. H. Frazee, mgr.)—Charlestown, W. Va., 8, Parkersburg 9, Newcastle, Pa., 10, Altoona 11.
"Princess Pat, The"—Cincinnapolis 16-18.
"Potash & Perlmutter," Eastern Co. (A. H. Woods, mgr.)—Milwaukee 5-11, Chatham, Ont., Can., 13, St. Thomas 14, London 15, Brantford 16, St. Catherines 17, Hamilton 18.
"Potash & Perlmutter," Western Co. (A. H. Woods, mgr.)—Springfield, Mass., 10, 11.
"Panama Scenes of 1915"—Hartford, Conn., 10, 11.
"Peck's Bad Boy" (Lew Herman, mgr.)—Gainesville, Fla., 8, Ocala 9, Palatka 10, Fernandina 11.
"Quinneys" (Frederick Harrison, mgr.)—Montreal, Can., 13-18.
Ring, Blanche (A. H. Woods, mgr.)—Cohan's Chicago, indef.
"Robinson Crusoe Jr."—Winter Garden, New York, indef.
"Road to Mandalay"—Park, New York, indef.
"Ruggles of Red Gap"—Utica, N. Y., 8, 9.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Blackstone, Chicago, 6-18.
"Rolling Stones" (Selwyn & Co., mgrs.) — Worcester, Mass., 13-14, Holyoke 15, Springfield 16-18.
"Robin Hood" (De Koven Opera Co.)—Leadville, Colo., 8, Sedalia 9, Rawlin 10, Wilcox 11, Colo. Springs 13, No. Platte, Neb., 14, Kearney 15, Columbus 16, Sioux Falls, S. Dak., 17, 18.
Sanderson-Brian-Cawthorn Co. (Charles Frohman, Inc., mgrs.)—Liberty, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Kalamazoo, Mich., 8, Ann Arbor 9, Toledo, O., 10, Dayton 11, Grand, Cincinnati, 13-18.
Sothern, E. H.—Alvin, Pittsburgh, 6-11.
Starr, Frances (David Belasco, mgr.)—Newark, N. J., 6-11, Standard, New York, 13-18.
"Stop! Look! Listen!" with Gaby Deslys (Charles Dillingham, mgr.)—Globe, New York, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Sari" (Henry W. Savage, mgr.)—Houston, Tex., 8, Galveston 9, San Antonio 10-12, Austin 13, Temple 14, Waco 15, Dallas 16-18.
"Some Baby" (Henry B. Harris' Estate, mgrs.)—Montauk, Bklyn., 6-11, Academy, Baltimore, 13-18.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Marion, Ind., 8, Crawfordsville 9, Coliedge 11, Clifton 13, 14, Killeen 15, Lomita 16, Ennis 17, Richland Springs 18.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Madison, S. Dak., 8, Howard 9, Ironquois 10, Carthage 11, Wessington 13, White Lake 14, Plankinton 15, Chamberlain 16, Salem 17, Centerville 18.
Thurston (Jack Jones, mgr.)—Walnut, Phila., 6-11, Paterson, N. J., 13-18.
Tellegen, Lou (Lou Tellegen Prod. Co., mgrs.)—Shubert, Boston, 6, indef.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Ten Nights in a Bar Room"—Original Co. (Selwyn & Co., mgrs.) Garrick, Phila., 6-11.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Indianapolis 8-11, Terre Haute 13, 14, Piqua, O., 15, Springfield 16, Dayton 17, Wapokoneta 18.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Salisbury, Ga., 8, Tallahassee, Fla., 9, Gainesville 10, Ocala 11, St. Petersburg 13, Tampa 14, Orlando 16, Daytona 16, Palatka 17, St. Augustine 18.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Bisbee, Ariz., 8, Douglas 9, El Paso, N. Mex. 10, Albuquerque 13, Santa Fe 14, Los Vegas 15, Raton 16, Trinidad, Colo., 17, La Junta 18.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Springfield, Ill., 8, Beardstown 9, Quincy 10, Burlington, Ia., 13, Moline 12, Muscatine

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13, Davenport 14, 15, Iowa City 16, Waterloo 17, Oskaloosa 18.
"Town Topics"—Chicago, Chicago, 5, indef.
"Trail of the Lonesome Pine" (Daskell & MacVitty, mgrs.)—Tecumseh, Mich., 8, Charlotte 10, Saginaw 11, 12.
"This Is the Life" (Hatton Powell, Inc., mgrs.)—Madison, Neb., 8, O'Neil 9, Plainview 10, Bloomfield 12, Laurel 13, Randolph 14, Blair 15, Fremont 16, Ponca 17, Onawa, Ia., 18.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Schwyn & Co., mgrs.)—Albany, N. Y., 6-11, Providence 13-18.
"Uncle Tom's Cabin," Kibbie's (A. T. Ackerman, mgr.)—Hagerstown, Md., 8, Pottstown, Pa., 9, Reading 10, Easton 11, Allentown 13, Mahanoy City 14, Hazelton 15, Wilkes-Barre 16, 17, Binghamton 18.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Erie, Pa., 8, Meadville 9, Greenville 10, Canton, O., 11, Kent 13, Akron 14, 15, Youngstown 16, 17.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Kenosha, Wis., 12, Waukesha 13, Janesville 14, Watertown 15, Beaver Dam 16, Portage 17, La Crosse 18.
"Weavers, The" (Modern Stage Co., mgrs.)—Shubert, Bkln., 6-11, Grand 13-18.
"World of Pleasure, A"—Indianapolis 7, 8, Lyric, Cincinnati, 13-18.
"Within the Law"—Lyceum, Pittsburgh, 6-11.
"When Dreams Come True, Western Co. (Coutts & Tennis, mgrs.)—St. Thomas, Can., 8, London 9, Hamilton 10, 11, St. Catharines 13, Woodstock 14, Owen Sound 15, Guelph 16, Berlin 17, Brantford 18.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgr.)—Nashua, N. H., 9, Lacoma 10, Manchester 11, Rochester 12, Augusta, Me., 14, Bangor 15, Lewiston 16, Bath 17, Bumford Falls 18.
"Young America" (Cohan & Harris, mgrs.)—Grand, Cincinnati, 6-11.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Angiesea, N. J., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra — Gloucester, N. J., indef.
Sousa's Band—Hipp., New York, indef.

BURLESQUE SHOWS.
(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Albion, Me., 8-11.
Ka Dett Kritchfield Vand. Show (J. S. Kritchfield, mgr.)—Gulfport, Miss., 6-11, Miss. City 13-18.
Lucy, Thos. Elmore—Livonia, Mo., 10, Worthington 13, New Bloomfield 14, Pilot Grove 16, Rose Hill, Ia., 17, Carlisle 18.
McGinley, Bob & Eva—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—Tampa, Fla., 6-11, Key West 13-25.
Richards (A. R. Eanes, mgr.)—Upper Sandusky, O., 9-11.
Smith, Mysterious—Carnarvon, Ia., 8, Scholler 9, Holstein 10, Castoria 11, Spencer 13, Lynch 14, Winner, S. Dak., 15, Dallas 16, Bonesteel 17, Fairfax 18.

COMPANIES IN TABLOID PLAYS.

Enterprise Stock (Norman Hilyard, mgr.) — Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Newark N. J., 6-11, Corning 13-18.
"Four Husbands, The"—Terre Haute, Ind., 9-11.
Loring Musical Revue (M. J. Meaney, mgr.)—Keene, N. H., 13-18.
"Little Miss Mix-Up" (A. H. McAdam, mgr.)—Mason City, Ia., 8-11, Cedar Rapids 12-15, Joliet, Ill., 16-18.
"Oh, You Daddy" (Fox Reilly, mgr.)—Tulsa, Okla., 6-11.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Shantz Premier Girls—Camden, N. J., indef.
Submarine Girls (Mercerean Bros, mgrs.)—Lebanon, Pa., 6-11, Columbia 13-18.
Tabarin Girls (Dave Newman, mgr.)—Atlanta, Ga., 6-12.
"This Way Ladies"—Peoria, Ill., 9-11.
United M. C. Co.—Cumberland, Md., 9-11.

MINSTRELS.

De Rue Bros.—Calumet, O., 8, Dresden 9, Cornwall 10, Zanesville 11, Lancaster 13, Logan 14, New Straitsville 15, Glouster 16, Athens 17, Gallipolis 18.
Field's, Al. G.—Muskogee, Okla., 8, McAlester 9, Okla. City 10-12, Tulsa 13, 14, Bartlesville 15, Independence, Kan., 16, Coffeyville 17, Joplin Mo., 18.
O'Brien's, Neil (O. F. Hodge, mgr.)—Pittsfield, Mass., 9, Greenfield 10, Hoosic Falls, N. Y., 11, Bennington, Vt., 13, Oneida, N. Y., 14, Watertown 15, Rochester 16, Syracuse 17, Auburn 18.

CARNIVAL.

Great American Shows—Laurel, Miss., 6-11, Meridian 13-18.

CIRCUS.

Barnes, Al. G.—Santa Monica, Cal., 11, San Diego 13, 14, Escondido 15, Los Angeles 16-18.

STOCK AND REPERTOIRE ROUTES
Permanent and Travelling.

Academy Players—Haverhill, Mass., indef.
Avenue Players—Detroit, indef.
Bijou Stock—Bay City, Mich., indef.
Auditorium Players—Auditorium, Baltimore, indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Angell's Comedians (Billie O. Angello, mgr.)—Roseburg, Ore., 6-11, Ruic 13-18.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Barrett Players (J. H. Barrett, mgr.)—Springfield, O., indef.
Brownell-Stock Stock—Newark, N. J., indef.
Bimmini, Clayton, Players—Dixie, Manayunk, Phila., indef.
Bryant Stock—Findlay, O., indef.
Cort Stock—Castle Sq., Boston, indef.
Craig, Ben, Players—Shawmut, Boston (first half), indef.

SHADES OF NIGHT.

Calhorn Opera Stock—Majestic, Bkln., indef.
Carroll Players—Mt. Vernon, Ill., 6-18.
Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, Pa., indef.
Chase-Lister Stock—Rapid City, S. Dak., 5-11, Hot Springs 13-18.
Columbia Stock—Sykesville, Ind., 6-11.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Dougherty Stock (Jim Dougherty, mgr.)—Winfield, Ia., 9-11, Savannah, Ill., 13-18.
Emerson, Lee, Players (Chas. C. Curtis, mgr.; Lindsay, Ont., Can., indef.
Empress Stock—Memphis, Miss., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Grace Stock Players—Bronx, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Hyperion Players—New Haven Conn., indef.
Hodson Players—Union Hill, N. J., indef.
Home Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Holmes-Wilbur Stock — Cushman, Mont., 6-11, Hedgesville 13-18.
Jewett Players—Portland, Me., 6, indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Charles, Players—Zanesville, O., indef.
Lyfell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Love-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Maley-Cortlane Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Little Rock, Ark., indef.
Murphy, Eugene J., Stock—Augusta, Ga., until April 15.
Marks, Ernie, Stock—Woodstock, Can., 6-11.
Murphy's Comedians—Antigo, Wis., 6-11.
Millette Comedy Co.—Soperton, Ga., 6-11.
North Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nesbell Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, indef.
Nutt Comedy Players—Beaumont, Tex., 6-11, Pt. Arthur 13-18.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.) — Topeka, Kan., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Robbins, Clint & Bessie, Stock (Clint A. Robbins, mgr.)—Gordon, Neb., 8, Valentine 9, 10, Long Pine 11, 12, Ainsworth 13, 14, Atkinson 15, 16, O'Neil 17, Neligh 18.
Renfrow Stock—Corpus Christi, Tex., 13-18.
Shubert Stock—Milwaukee, indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
San Diego Permanent Players—San Diego, Cal., indef.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wallace, Morgan, Players—Peoria, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Harlan, 6-11, Clarinda, 13-18.
Yonkers Stock Players—Yonkers, N. Y., indef.

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Harry Van Fossen
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(One to fill)

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(Pull week)
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Frank Ward
Four Reonee Girls

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Reine Davies
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Joe Whitehead
Dan Sherman & Co.

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Claudius & Scarlet
The Crisps
Fay, Two-Colors & Fay
Herming, Shona & Co.
Nellie Nichols
Karl Emmy's Pets

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First Half
Bajork Bros.
Last Half
King & Harvey
Lewis & Norton
Lalla Selbini

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Majestic.
Geo. Brown & Co.
White Solar
Walter Milton & Co.
Devine & Williams
Carolina White
Stewart & Donahue
Meizie King & Co.

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Majestic.
Garcinetti Bros.
Lewis & McCarthy
Gastenuis Band
The Connellys
Wilson & Lenore
Walter C. Kelly
Schivani Troupe

LEAVENWORTH.
Majestic.
Gardiner Trio
King & King
Ilnford & Chain
Loch Bros.

LITTLE ROCK, ARK.
Majestic.
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Bill Dooley
Turpina
Roach & McCurdy
Gerard & Clark
Orville Stamm
Last Half
Guzmani Trio
Joe Whitehead
Reine Davies
"Telephone Tangle"
Bison City Four

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Majestic.
Geo. Brown & Co.
Walton Milton Co.
Devine & Williams
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OKLA. CITY, OKLA.
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First Half
Lalla Selbini
King & Harvey
Lewis & Norton
Bettomley Troupe
Last Half
Arneson
Tom Almond
Allisons
Laurie Ordway
Hulling's Seals

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Clown Seal
Elsie Faye Trio
Harry Jolson
Mme. Ayer
Norma Carus
Rooney & Bent
Dudley Trio

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Crystal.
First Half
Frank Crummit
Australian
Woodchoppers
Last Half
Madge Morton Trio
Walton & Vivian
Hamilton & Barnes
Act Beautiful

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First Half
O'Meares
Burke & Burke
Three Amoros
Last Half
Bajork Bros.
Olga
Dan Sherman & Co.

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Empress.
First Half
Arneson
Tom & Edith Almond
Allisons
Laurie Ordway
Hulling's Seals
Last Half
Williams & Segal
Tyroleans
Weber & Elliott
Melnotte La Nolle
Covert
TOPEKA, KAN.
Novelty.
First Half
Gardiner Trio
King & King
Ilnford & Chain
Buch Bros.
Last Half
Bevan & Flint
Frank Crummit
Australian
Woodchoppers
WICHITA, KAN.
Princess.
First Half
Williams & Segal
Tyroleans
Weber & Elliott
Melnotte La Nolle
Troupe
Last Half
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(Six to fill)
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First Half
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Holden & Herron
Ed. Dowling
"Romance of
Underworld"
Last Half
Jimmie Fletcher
Marina Band
Delancey Street.
First Half
Barry & Wolford
Marine Band
Last Half
Little Carnac
Sid Lewis
Greeley Square.
First Half
Jimmie Fletcher
Four Harmonists
"Case of Sherlock"
Denny & Boyle
Max's Arabs
Last Half
Miani Five
"Romance of
Underworld"
Lincoln Square.
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Selbini & Grovini
Last Half
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O'Brien & Havel
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Harry Brown
Last Half
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Ollie White
College Days
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First Half
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Pearl Bros. & Burns
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CHICAGO.
McVicker's.
Robinson & Nicholas
"Doctor's Orders"
Lawrence & Edwards
"Heart of Chicago"
Alice Cole
Norris' Baboons
CLEVELAND.
Miles.
Marie Hart
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Neil McKinley
Cheyenne Daye
DETROIT.
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ROUTE LIST

Supplemental List—Received Too Late for Classification.

Bragg & Bragg (Add.)—Freeport, Me., 13-18.
Brooks' Stock—Hanover, Ill., 9-11.
Columbia Stock (Cor. and Add.)—Sykesville, Md., 6-11. Mt. Airy 13-18.
Hall, Billy, M. C. Co. (Tab.)—Cambridge, Mass., 6-11, Taunton 13-18.
Klark, Gladys, Stock—Southington, Conn., 6-11.
Machan's Players—Chatham, Ont., Can., 6-11.
O'Hara, Fiske—Shubert, Bkln., 13-18.
"Princess Pat, The" (John Cort, mgr.)—Cleveland, 6 11.
"Watch Your Step"—Cleveland 13-18.

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St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.)—"Maid in America" March 5, Girls from the Follies 10, 11, David Warfield 12.

Hamilton, Can.—Grand (A. Strowger, mgr.)—"When Dreams Come True" March 10, 11, "Grumpy" 14, "The Only Girl" 16, 17, "Potash & Perlmutter" 18.
TEMPLE (Jos. Wall, mgr.)—Bill week of 6. Clare Vincent and company, Bert Fitzgibbon, Klass and Bernie, Alexandre Brothers, Emily Sisters, and photoplays.
SAVOY (Geo. Stroud, mgr.)—Week of 6, September Morning Glories. To follow, Tango Queens.

Colorado Springs, Colo.—Isabel Burns (J. T. Hawkins, mgr.), nights with Lincoln, Neb. Bill week of March 6: William Rock and Francis White, Comfort and King, James Dutton and company, Mr. and Mrs. Austin Moore and Cordelia Haager, Hurley and Burley, Kurtis' roosters, Mrs. Gene Hughes and company.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) Al. Field's Minstrels March 6, "On Trial" 10.
LYRIC—After a three weeks' experience with pictures and vaudeville is again closed.

Waco, Tex.—Auditorium (Gussie Oscar, mgr.) "The Garden of Allah" March 9.
ORPHEUM (Gussie Oscar, mgr.)—Murphy's Comedians.

Temple, Tex.—Temple (Ray Carpenter, mgr.) "Sari" March 14.

Zanesville, O.—Schultz (Arthur Morley, mgr.) De Rue Bros.' Minstrels March 11. Howe's travel pictures 15, "Mutt and Jeff in College" 17.
ORPHEUM (M. R. Kaiser, mgr.)—The Chet Keyes Players, in repertoire, are enjoying good business. Twelfth week started 6.

BORN, to Mr. and Mrs. Bob Winstanley, a baby girl, Feb. 28, at Boston.

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DEATHS

Major Newell.

Comtess Magri (Mrs. General Tom Thumb) sends us the following tribute to the late Major Edmund Newell, who died in London, Eng., Dec. 28, 1915. Major Newell's mother is now living near Newark, N. J., also a sister.

In the year of 1862 he was at Barnum's Museum, corner of Ann Street and Broadway, this city, advertised under the name of General Grant Jr. As years went on he became known as Major Newell. He was a fine performer, song and dance artist, both white and black face. He took up roller skating in Jackson Hayward's time, and did a dance on a marble pedestal sixteen inches square, three feet high.

He toured with Lydia Thompson troups one or more seasons, also with Nat Goodwin; played Tony Pastor many times, also with H. B. Mahn; with General Tom Thumb a number of years, in this company Major Newell married Minnie Warren, who died a year later. Major returned to the stage after his wife's death with vaudeville companies and theatres. In 1886 he went to Europe for the first time, with Count Magri and wife, for engagements at the music halls in and around London. He met with success, and remained in Europe, returning for short visits only.

Major married a second time in London. He was born at Chicago, Ill., July 1850. In the days of his early appearance there were no midgets, but lilliputians.

Henry A. Saxton.

Henry Augustus Saxton, born in Lexington, Ky., nearly seventy years ago, bandmaster and composer, died at his home at 357 South Spring Street, Lexington, after an illness of half an hour. Henry Saxton, as he was familiarly known among musicians and celebrities of the stage, was termed the pioneer of musicians in Central Kentucky. A score of years ago his music at dances and occasions of importance was greatly in demand. Some twenty-five years ago he led the orchestra which opened the Lexington Opera House, and for years thereafter led an orchestra termed by musicians the best they knew of outside of New York.

Mr. Saxton's greatest renown was gained, however, while in Boston, leading the orchestra at the Howard Athenaeum Theatre. He had played in all of the biggest cities in the country, however, including Boston, New York, Philadelphia, St. Louis, San Francisco, Chicago, Cincinnati and Louisville, both as director of the orchestras of road companies or for permanent engagements.

Local No. 554 attended the funeral in a body, with a band of twenty-four pieces. Services were held in the First Baptist Church. Burial in the Lexington Cemetery.

Among those who pay tribute to his memory are the St. Felix Sisters, whom he taught their most successful trio, before they went to Europe.

Mildred Emmett, wife of Hugh Emmett, died at the American Hospital, Chicago, Tuesday morning, Feb. 29, 1916, following an operation for appendicitis. She was taken ill at Rockford, Ill., on Feb. 23, and was brought to the American Hospital the next day. The operation was performed immediately. She rallied well and a speedy recovery was hoped for up until Monday night when peritonitis and pneumonia set in, resulting in her death. She was married to Hugh Emmett, in Seattle, Wash., where her mother and several sisters and brothers survive her. Mr. Emmett conducted the Empire Theatre in Seattle at that time. Shortly after the marriage Mr. Emmett returned to his ventriloquial work and she was introduced into the act. The two played the leading theatres of America, and made three successful tours of Great Britain. Mrs. Emmett was thirty-six years of age. She is survived by a daughter, Marietta, and by her husband.

Fanny Milton, of the Milton Twins, in vaudeville, died from tuberculosis, Feb. 8, at Spokane, Wash., aged thirty-three years.

Jennie Fowler, wife of Geo. West, of the well known vaudeville team of West and Fowler, died in Chicago, Feb. 28, after a sickness of two weeks, of pneumonia and heart trouble, aged fifty-four years. Miss Fowler was born in Wellville, O., Feb. 5, 1862, and made her first appearance at the National Theatre, Cincinnati, O., in 1877, as a serio-comic, introducing songs and dancing. She married Geo. West in Arcola March 14, 1886, and had been doing comedy sketches with her husband for the past twenty-eight years. Funeral services were held from the Western Casket Co., "by Rev. Fr. Beaty, of St. James Episcopal Church. She is survived by husband and one brother.

Frank Emmet, dramatic and vaudeville performer of Kansas City, died at 1.55 P. M., Sunday, March 5, among some of the organizations he had been connected with are the following: The old Woodward Stock Company, of Kansas City, and on the road with the Nettie & Rock Co., Douglas & Keefe's Minstrels, Payton Sisters, the "Dora Thorne" Co., Lewis Stock Co., "The Lion Klub," "The Wizard of Wheeland," and "The District Leader." In 1903-4 he organized Frank Emmett's Minstrels and put on benefits for churches and lodges in the two Kansas Citys, with good success.

Mme. Reine Flaxland, formerly prominent in the Comedie Francaise, and one of the greatest actors of Madame Sarah Bernhardt's company in France, died March 3, in Paris, at the age of seventy-five. She made a great debut in July, 1872, at the Comedie Francaise, Paris, as Orsola, and immediately became famous. In 1894 she came to America and played at Abbey's Theatre, New York, in "Hermani."

Marie Diro Marion, prima donna of the Metropolitan Opera Co. in 1887 and 1888, died March 2, at her home, 7761 Normal Avenue, Chicago, aged sixty-four years. Madame Marion went to Chicago twenty-seven years ago and taught voice culture.

Frank Wright, of Frank and Hattie Wright, and thirty years ago of Sheridan and Wright, one of the best acrobatic song and dance teams in those days, died in Buffalo, N. Y., Feb. 26, aged forty-five. His widow, five sisters and one brother survive.

Merry Shannon, at one time a song and dance blackface comedian, died recently in St. Ma.y's Hospital, Detroit, from burns received in a fire. His widow, Frank Winfield, is a part owner of the Broadway Girls Company, playing in the West.

Walter Wade, proprietor of the Wade Entertainment Bureau, which has existed for about thirty years, died, March 2. He was well known among the agents of Chicago and Vicinity.

Warren Smalley Van Doren, administrative manager of the Pathe-Freres motion picture plant, at Grand Brook, N. J., died March 6, at his home in East Bound Brook, aged forty-nine years.

Paul De Albert, well known to a few years ago as theatre owner in Southern cities, died, Feb. 29, at forty-four years old, at Cincinnati, O. He was born in France.

Eleanor Grayce.—Theodore Doucet informs us of the death of his wife, Eleanor Grayce, Feb. 23, at her home, 1205 College Avenue, Indianapolis, Ind.

STOCK ACTORS MARRY.

Milton H. Goodhand, leading man, and Hazel Baker, leading woman, were married, Jan. 16, at San Antonio, Tex.

Mr. Goodhand is well remembered for her successful stock engagements in the Middle West, as well as her very successful tour of the S. & C. time, heading her own company in "Only a Shop Girl." Mr. Goodhand's name brings to mind "A Romance of the Underworld," in which he created the part of Herbert Elliott. He was later seen in juvenile leading role in "Little Miss Fix-It," and has for the past five years devoted his time to stock, being last heard from in Tampa, Fla., with Princess Players.

FEMALE CENSORS IN WEST.

The ladies are rapidly coming into their own and will have a voice in the matter of good films.

Representatives of many prominent women's clubs with a total membership of three thousand, have caned a set of resolutions to be drawn up urging Milwaukee clubs and parent teachers' organizations to use their influence with theatre managers for children's films and a better class of entertainment.

This marks the initial step in a campaign to be waged "for better motion pictures."

A committee has been appointed to forward a petition to the Congressional representatives asking that they use their influence for a more rigid national censorship.

PERMANENT STOCK.

Brennan & Johnson are organizing a permanent stock company to finish the season at Lancaster, Pa., after which they will go on a tour of the Southern States, playing their old territory, Alabama, Georgia, Tennessee and Florida, playing under canvas. During the testing season they will carry twenty-five people, with a band and orchestra.

KELLEY COMES TO CRITICISE.

J. Frank Kelley, Geo. E. Lothrop's Boston burlesque censor, came to Chicago recently for the purpose of reviewing shows.

MORTON PICKED.

E. F. Morton has been chosen as official announcer for the Pollie & Ziedman Shows for the current season, opening at Grand Rapids, April 27.

PAUMES AMUSEMENT CO., Inc., amusement, exhibition enterprises, agents, incorporated at Albany, March 6, for $5,000; S. B. Cooper, J. T. Goldberg and J. Axelrad.

ROSE OF THE RIVIERA CO., Inc., theatrical, restaurant, incorporated at Albany, March 6, for $16,000; W. Smith, A. O'Brien and A. C. Thomas.

ADVERTISING FILMS CORP., motion picture, motion pictures, film exchange, incorporated at Albany, March 6, for $10,000; H. A. Beals, A. J. and M. F. Coleman.

STANDARD FUN

written by a vaudeville author of long and successful experience. There you have in a nutshell MADISON'S BUDGET. (Price one dollar.) The latest issue, MADISON'S BUDGET No. 16 is the greatest issue and contains 12 original monologues, 6 great acts for two males and 7 for mals and females; a bright Irish comedy, 18 wonderful parodies, a crackerjack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge," besides hundreds of new gags, sidewalk bits and useful fill-in stuff. Remember the price is only one dollar and your money back if dissatisfied. Back issues all gone except No. 14. Combination price of No. 15 and the new No. 16 is $1.50.

JAMES MADISON

1562 Third Avenue New York

The Ballad Everyone Is Asking For!

"THE SUNSHINE OF YOUR SMILE"

By LEONARD COOKE and LILLIAN RAY

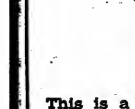
This is a ballad of the better class—the kind that is being demanded by the public—the kind that gets the big applause. Published for all voices. Also arranged for male or mixed quartette. Orchestrations in all keys. Send for it now, and be one of the first to use it.

T. B. HARMS & FRANCIS, DAY & HUNTER

62 West 45th Street, New York City (East of Sixth Avenue)

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.



GAZE over names of brothers who are running for membership on the International Board of Directors. All of them are honest-to-goodness showmen, genuine representatives, know the game in all branches, and have sworn to uplift the present conditions, with *your assistance.* Before putting across a long side of candidates think twice, then *think again,* for when board is elected 'twas you, Tom and Dick, who put them in office. Abide to their doings and remember the obligation you took when you became a member.

A few more weeks to go—then Billy Newton will come to Manhattan. Sincerely trust Bill does as well in and around New York as he did throughout New England, then "Palisades" will now see Mr. Newton this Summer.

WILL BERGMEN distributed many placards in conspicuous places so that the multitudes know of our big masque ball, March 16, 1916, in Amsterdam Hall on West Forty-fourth Street. Will is some booster.

YES, George Donaldson has his faithful dog accompany him whenever he plays. *Doggie* is his true pal.

RAY SMITH and LIZZIE ADAMS sanctioned consent for architect to go ahead with plans on blue print for their new bungalow in Sidestep, L. I.

JUST before act pops on stage, slide reads *"Union Act."* This occurs at Park Theatre, Middletown, Mass. Shortly *"union act slides"* may appear in many theatres.

TABLOID NOTE: Ben Walker, one time known as Mackie and Walker, is seriously thinking of having John Grieves join his show, or vice versa. This news will prove great joy to such new-comers as John MacDonald, John Leonard, Jim Hann, Frank Walsh, Tom Kennette, Tom White, Barney Flynn, Charlie Mackie, John Jenkins, Tom Thomas, Joe Hardman, Geoffrey Whalen, Lee Morgan, Joe Ellis, Harry West, Lew (Diamond Tooth) Walker, *Dutch* Collins, *"Reddy"* Wolf and Frank Mead.

DROP Tom Heffernon a line. He is ill. Stopping at the William Tell, corner of Howard and Somerset Streets, Boston, Mass.

SUNDAY, Feb. 20, at the State House in Boston, the bill to have an intermission of ten minutes reeks after thirty minutes of continuous photoplay, was heard. Many vaudeville actors were present to tell how they lost work since the hour picture has been in vogue. George E. Curran, stage hand of the Majestic, a representative of the Nineteenth Ward, in an elaborate speech told all present "that his could not see how motion picture films or lengthy films affected the vaudevillian." Now, George has traveled much, knows all about the twenty-eight pound suitcase, sarcastic managers, and the three changes in cold dressing rooms, but this was laid on table until some future meeting.

JOE HARDMAN, also Ted and Clara Steele, not forgetting Charles *(Yoley)* Hughes, of Tiffany and Hughes, had the extreme pleasure of going North to play the cold storage circuit, where snow ball festivals are daily occurrences, and two weeks of constant work lived in imagination only. As shown out in one their vaudeville time, the aforesaid actors and actorines are back in Boston, where Branch No. 10, of the W. R. A. U. listened to *"Yoley's"* troubles.

JAMES AITKEN, of the Aitken Bros., through the Boston office, was made a Rat.

PRETTY soft for Ben Welsh, using real, genuine wine on the table scene. Ben never complains. There is a plausible reason. Business, capacity.

CHARLES and JOSIE QUIXY want me to inform Gus Thornton that his missive is a very mirthful composition, qualifying him sufficiently to become staff editor to *"Joe Miller."*

'TWAS about show time, and I stood for a few moments in front of the class vaudeville home in Boston. I noted that those who patronized this beautiful show house were mostly the working class.

MANY new members are taking advantage of clubhouse inducements, reading room finds many brothers talking it over, whilst in billiard hall, tables are going at all times. Yes, and every room in the hotel department is occupied.

TOM WHITE has done much to assist the profession in general in and around New England for better conditions.

CHARLES D. DELL was the first to come back to the order after Geoffrey Whalen was appointed deputy organizer.

AMONG my best wishes, Joe Birnes, and trust your endeavors will accomplish every desire to benefit the actors throughout the State of Illinois.

CHARLES H. WALDRON, New England's popular burlesque manager, never looked better in his life. That new *"Stetson"* adds much to make him admired by the Hub society ladies.

SAFETY FIRST. There are some five hundred and forty acts in the city of Boston. Would not advise you to come on spec. 'Tis just brotherly advice.

THE sweetest and purest A. A. A. in our order is Susanne Elizabeth. She is now some one whole year old, and sings like a *thrush.* If you doubt it ask Mr. and Mrs. George Stanley Hall. They own the thrush.

THOSE who braved the big storm to attend meeting, March 2, in Boston, Mass., were Ray Smith, Lou Morgan, Harry West, Jack Boyce, Jenkins and Parker, Lafore and Shee, Will S. Bercher, Billy Kloul, Jack Kenter, John Behan, University Trio, Gwynne and Gosset, Donnelly and Dorothy, Walker and Ill, Mr. and Mrs. Mayo, Annie Howard, Hines and Remington, Lampe Bros., of circus fame; *"Bortello,"* Geo. W. Spodden, Ben Welton, Dave Hoffman, Joe Case, Orth and Dooley, Mike Sachs, Tony Williams, Collins and Manning, Harry Smirl, Hoey and Bellew, Morosco Duo, Ford and Stone, George Hall, Sam Lewis, Marshall and Welton, Aitken Bros., Alexander Bros., Lefford and Simon, Murray Bros., Dave Harris, Harry Leopold, Hanson, Ted and Clara Steele, Billy Barlow, Mike Scott, Billy Dooley, the Langweed Sisters, Harry Hanley, Bessie Miller, Joe Hardman, Ross and Stewart, Stephanos, Fielding Sisters, Elliot and Elliot, Tom White, Geoffrey Whalen, deputy organizer. Tom Kennette was in the chair, presiding; Secretary Victor V. Vass; sergeant-at-arms Barney Flynn.

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VERSATILE STOCK COMEDIAN

Light or Character Comedy or anything cast for. Thoroughly experienced in all lines. Ability, appearance, wardrobe. Age, 33; height, 5 ft. 9; weight, 170.
JAMES H. SWIFT, 320 E. Market St., Akron, Ohio.

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"THE VAUDEVILLIAN" JUST OUT
Full of new Parodies, Monologs, Sketches, Jokes, Etc. Sample copy, 50c. R. M. Cline Ave., Newark, N. J

CUTS, CUTS, CUTS Electrotypes and Engravings. Get my prices before ordering elsewhere.
J. DOCHNAHL, Naspeth, N. Y. Dept. C.

WANTED—Lady Pianist for Grill Room; lead-ing hotel. Must improvise and rag-Year 'round. Open March 20. WM. GUERRA
Leader of Orch., Imperial Hotel, Elmira, N. Y.

THE SEASON'S SMASHING SUCCESS

THEY CAN ALL HIT THE TRAIL WITH HOLLIDAY

BUT I'LL THE TRAIL WITH YOU

By WILL J. HART and RAYMOND WALKER.

The most positive song hit of the season. The greatest novelty ever written as a double. Has never failed to go over. We could fill this page with talk about it, but you can find out for yourself by sending for copy and orchestration today. Remember this song never fails to make good.

"EVER SINCE THAT TOWN OF MINE WENT DRY"

By WILL J. HART and RAYMOND WALKER.

A riot anytime, anywhere and everywhere. A clever satirical song on the "Dry craze," coupled with a jingling melody that get's the whole house laughing to an orchestra accompaniment.

"THE ROSE THAT NEVER FADES"

By R. A. BROWN and W. C. POWELL.

A sublime ballad that will live for years. This is one of those story ballads with a matchless melody that clings.

THESE THREE SONGS ARE THE GREATEST TRIO OF SONGS EVER LISTED IN ANY AD.

DON'T FORGET WE ALSO HAVE (Don't some of these titles strike you?)

"THE GIRL WHO WEARS A RED CROSS ON HER SLEEVE"
One of the most effective songs ever writen.

"LET'S BE PREPARED FOR PEACE OR WAR"
Timely, Thrilling, Tuneful, Tremendous.

"WHEN I DREAM OF THAT MOTHER OF MINE"
The Best Mother Song of the times.

"THAT'S THE TIME TO SEND FOR ME"
Clever, Catchy, Beach Single or Double.

"YOU'RE A THEIF" (YOU STOLE MY HEART AWAY)
Novelty "Green Spot" Single or Double.

"IN MY HOME TOWN"
The Song with the Appeal. A Sure Hit.

"BEAUTIFUL ISLE OF ERIN" Irish Ballad
One of Simplest and Sweetest Irish Ballads.

Complete Copies of any of these songs will be sent upon request to any singer or artist enclosing program or card

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P. S.—WILL J. HART and RAYMOND WALKER have a new song which will be announced later. Come in and hear it.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) Frances Starr, in "Marie-Odile," March 6-11.

Shubert (Lee Ottolenghi, mgr.)—"Hobson's Choice" March 6-11, in place of "A Pair of Sixes," which was canceled. March 13-18, H. H. Frazee will give the first performances of his new farce comedy, "Nothing But the Truth."

Orpheum (Clifford Stork, mgr.)—"The Eternal Magdalene" is given by the Brownell-Stork Stock Company March 6-11, with elaborate effect. Emma Campbell and Harry Roche have been specially engaged for character work in this production. "The Lie" is in rehearsal for March 13-18.

Miner's Empire (Tom Miner, mgr.)—The Bon Tons March 6-11, with Bert Baker, Babe La Tour and many other features. The Gypsy Maids come March 13-18.

Keeney's (John McNally, mgr.)—Another big bill, March 6-8, is headed by the Midnight Frolics. Feature pictures are announced as a new innovation, beginning March 6.

Loew's (Eugene Meyer, mgr.)—March 6-8: Swain's cockatoos, Brady and Mahoney, Frankie James, "The Sword of Fear," Lew Cooper and the Little Caruso Co., in "A Night in Venice."

Jersey City, N. J.—Academy (Cary McAdow, mgr.) the Cherry Blossoms March 6-11. The Military Maids 13-18.

B. F. Keith's (W. R. Caryn, mgr.)—Bill 6-8: Joe Desly and Sister, Billy F. Edwards and company, Hoey and Lee, O'Brien, Tilyou and O'Brien, Ryan and Riggs, Dave and Daysy.

Hoboken, N. J.—Empire (A. M. Bruggerman, mgr.) Follies of the Day March 6-11. Sam Howe Show 13-18.

Lyric (G. S. Riggs, mgr.)—Bill 6-8: The *S. S. Vaterland* Band of forty pieces, Marie Hart, Alton and Allen, Hopkins and Smith, and Will Crane and company. For 9-12: Frank Terry, "The Fighter and the Boss," Rose Berry, Wartenberg Bros., and Carter and Hughes.

Terre Haute, Ind.—Gaud (Chas. Smith, mgr.) "Birth of a Nation" (return) March 5-8. Empire: Robertson & Jullian Eltinge 12, "Twin Beds" 13, Harry Lauder 15, "Daddy Long Legs" 21, 22. John Drew 28. McWatters-Melvrin Stock Co. 29-31 intervening dates.

Hippodrome (T. W. Barhydt Jr., mgr.)—Bill 6-8: Arthur Rigby, Fink's mules, Earl and Curtis, John and Mae Burke, and "The Girl in the Moon." Bill 9-12: "The Four Husbands" (return).

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) May Irwin, "23 Washington Square," March 5, Guy Bates Post, in "Omar, the Tentmaker," 10.

Orpheum (C. J. Allardt, mgr.)—Bill 6-8: Lamb's Manikins, Kennedy and Burt, James Grady and company, Svengali and Primrose's Minstrels. For 9-11: Wilson and Wilson, Carter, Sherman, Van and Hyman.

WANTED
STOCK DRAMATIC PEOPLE
ALL LINES, FULL COMPANY

Including Feature Leading Man, Director who can stage late releases, Scenic Artist who can play parts, if required. Open April 24, Academy of Music, Charlotte, N. C. Two plays a week, two matinees, no Sunday shows here. Up to date first class wardrobe absolutely indispensable, quick study and the best of talent only. Late royalty plays. If you drink, don't answer. Mention everything in letter, including photos, salary, etc. Would like to hear from an organized company to open about the same date in another one of North Carolina's best cities. Address all communications to JEWELL KELLEY, Mgr., care of Cumberland Hotel, Atlanta, Ga.

WANTED, FOR HANS HANSON UNDER CANVAS

PEOPLE IN ALL LINES. Musicians, doubling stage or orchestra; Boss Canvasman and Workingmen, First Class Car Cook, Porter, to double band. Show opens April 1 near Oklahoma City. All stateroom car, accommodations first class. Also want real Billposter for second man.
N. J. LORANGER, Gen. Del., Oklahoma City, Okla.

WANT LOCATION FOR STOCK

Either Musical Comedy or Burlesque. Either large or small Companies furnished, on straight salary or percentage basis. We furnish everything complete. We have beautiful costumes and scenery and the best of people. Address WESTERN AMUSEMENT CO.,
331 Broadway, Market Building, Detroit, Mich.

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J. GEORGE STUTZMANN
STAGE DIRECTOR

Address care STROLLERS CLUB, 14 N. Dearborn St., Chicago, Ill.

WANTED FOR THE COLUMBIA STOCK COMPANY
TALL MAN for LEADS and COMEDY

No Specialties. All photos returned. Our 32nd week.
Sykesville, Md., March 6. Mt. Airy, Md., March 13.
WM. KRALCE, Mgr.

CALL!

BARNUM & BAILEY

GREATEST SHOW ON EARTH

ALL PERFORMERS engaged with this Show for the season of 1916 must report for rehearsals SATURDAY, APRIL 1, at Madison Square Garden, New York City.

Acknowledge this call by mail to

BARNUM & BAILEY, BRIDGEPORT, CONN.

MUSICIANS report at Madison Square Garden, THURSDAY, MARCH 30. Musicians acknowledge this call by mail to

E. S. BRILL, Bandmaster, care of the Clipper Office, New York City.

CIRCUS

B. & B. ISSUE CALL.

The first bugle has sounded for the coming season of the big tented attractions, and the Barnum & Bailey call provides that all performers report April 1 at Madison Square Garden, New York.

Ed. S. Brill will have the musicians report March 30.

HEBER BROS.' CIRCUS.

Heber Bros. have just bought out the complete outfit of the A. W. Robinson Greater Shows, everything practically new, not being used over three months.

The electric lighting plant will act as auxiliary to Heber Bros.' regular lighting system.

All the Robinson wagons, with several novelties, led by Heber Bros.' concert band of sixteen musicians, together with all the parade wagons used last season, ending with a Tangley calliope, will form a very attractive parade.

Another pole will be added to the big top. Several new features have been engaged for the side show.

A big thriller is signed up for a free act outside. Two rings and a stage in centre will be worked in the big top.

The roster of the show will be about the same as last season, with many more names added on account of enlarging. Everything is progressing nicely, getting ready for their opening in Columbus and for season 1916.

ROSTER of Bar G Ranch Co., now playing Southwestern Minnesota: Doc. Wongo Nema, manager and heavies; Bell Harris, soubrette; Edna Wellington, leads and characters; J. Hunter Johnson, leads; J. Wesly Marston, characters; Herbert D. Benn, musical director; "The Great Kanewa," a European novelty act, and Dude, bucking broncho dog, arc featured.

HARRY NUGENT has opened a store show on Graham Avenue, Brooklyn.

WILLIAM MORGAN, who last season played clip joints in the Sparks World Famous Show band, has been engaged by that aggregation as twenty-four hour man for the coming season.

GREAT AMERICAN SHOWS.

BY SIDNEY WISE.

The Great American Shows, Inc., Messrs. Miller and Murphy, proprietors, opened the season at Hattiesburg, Miss., as booked by your humble servant before the show went into Winter quarters.

The opening parade was led by the city and county officials, and about six hundred Woodmen, under whose auspices the company is exhibiting.

Among the attractions which were ready at the opening were the Mangell Carry-us-all, owned and managed by J. J. Murphy, with the following assistants: Silm Bowen, engineer; W. A. Jackson, ticket taker; Creed Tidbald, organist; Geo. Denning and Harry Gardner, gate tenders, and Mrs. W. F. Latham, ticket seller.

Bristol's famous school of horses and mules, under the management of Delos Bristol, of the old school, with Jos. Manley, orator; Miss Manley, ticket seller, and Slim Harding, boss hostler, with three assistants.

J. P. Murphy's Busy City, under the management of James Sullivan, with Jos. Haines and Geo. Johnson, operators, and Geo. Jones, clown.

Cullen's Famous Minstrels (sixteen), managed by J. R. Cullen, who spent a lifetime under the Smith banner. This show is housed in a forty by eighty brand new kahki top, with interior decorations second to none, and a brand new band front and new theatre seats.

Van Kamp's "Battle of the Skies," managed by Zell Moss, is sure to make the natives sit up and take notice. W. A. Jackson, chief gunner, assisted by Joe Norton, Red Jordon, cadet man, and W. A. Stuart, anchor boss.

The Ferris wheel, managed by J. F. Murphy, with Chas. Jordan, ticket seller; W. Wells, engineer, and Cal Jennings, operator.

Soper's World of Living Wonders, Dan Soper, manager; Joe Young, tickets; Mrs. Ben Blakley, bearded lady; Miss Jordan, fat girl; Silm Cozens, cigarette fiend; big headed baby, trained bears and monkeys.

Peggy's Palace, which was designed and built by J. R. Cullen, with its gilt and panel front, is one mass of gold and flame. This show, under management of J. R. Cullen, consists of eight up-to-date illusions, with Dan Castleberger, assistant; Thumway, Miss J. Jefferies, Pearl Tibbald, Pauline Keenes, Evelyn Grisewal, F. E. Webb, tickets and theater mechanic, with three assistants.

The Shodrome, one of the largest of its kind, is managed by John Snellenger, with Zeke Thumway and Daredevil Snellenberg, riders; Shorty Moore, tickets, and Noy Rathken, B. Tabold, C. Brewaster, mechanics.

King Williams' Dog and Pan Circus, King Williams, manager; Mrs. Williams, trainer; Ell Tom Long, tickets and orator.

Among the concessions will be found: Mrs. Murphy, palmist; Mrs. J. R. Cullen, funnel ball game; Mrs. Morris Miller, candy wheel, with two assistants; Jim Hudgins' Tango Dancers, rifle gallery, doop-la and ball pond, with six assistants; Joe Tilly, doll wheel, spots and pop 'em in, with five assistants.

Morris Rosenson, with his old reliable kegs and pop 'em in; Mr. and Mrs. J. W. Dixon, candy and soft drinks; C. King, knife rack; Ray La Boyteaux, roll down; Mr. and Mrs. Jack Morris, coon shies and bee hive; Mrs. F. M. Martin, medicum; Daddy Hildreth, cock fighting, three bets per game, assisted by Pauline Beacom, Mrs. J. Hildreth; Mrs. Miller, cigarette shooting gallery.

The music is furnished by Prof. J. Lepore's band of sixteen soloists, with two free attractions, Prof. Martin, fire dive, and Mars Perri, double loop the loops.

The official staff consists of: Morris Miller, general manager; J. F. Murphy, business manager; Sydney Wise, general agent; R. H. Cole, Sam Ach, special agents; Frank Smitty Martin, trainmaster; W. F. Latham, secretary and treasurer; J. R. Cullen, superintendent; Creed Tibald, master mechanic; Blackie Spinner, electrician, and Hal Miller, lot superintendent.

CHAUTAUQUA FOR LYNCHBURG.

Lynchburg, Va., will again have chautauqua entertainment next Summer. Four hundred guarantors have already been secured, and on closing night it has been announced that Gilbert and Sullivan's opera, "The Mikado," will be presented by a talented company.

The chautauqua last season was the first for Lynchburg in many years, and many first class attractions were brought to the city during the gala week.

THE KENTUCKY DERBY C. have installed one of their new race track devices on the Alamo Pier, at Atlantic City.

WILD ANIMALS FROM FAR EAST FOR SALE

Elephants, Tigers, Black Panther, Leopards, Bears, Monkeys and Snakes. Persons interested address **H. C. BASSLER, Calcutta, India.**

AT LIBERTY ACCT. COMPANY CLOSING

MILTON H. GOODHAND AND HAZEL BAKER

Leads or Second Bus. Age, 29. Height, 5 ft. 9¼. Weight, 155. Dark. Best of modern wardrobe and reference. Up in late release. DON'T MISREPRESENT.

(HAZEL BAKER-GOODHAND.) Leads. Age, 25. Height, 5 ft. 8. Weight, 127. Light. 1120 SPRUCE ST., PHILADELPHIA, PA.

WANTED-PEOPLE ALL LINES PERMANENT STOCK

Two bills a week. Number 2 Company. Opening March 20 at PORTSMOUTH, OHIO. SCENIC ARTIST, who can play Parts. Photos, salary, etc., first letter.

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WANTED—FOR GRIFFITH STOCK CO. UNDER CANVAS.

Young Versatile Leading Woman, with feature wardrobe. General Bus. Woman, young enough to play a juvenile and clever in Characters and Heavies. MUSICIANS:—Baritone, double fiddle. Two strong Corn ts, one to double 2nd Bd. Trombone, B. and O. Drummer, with full line of traps. Clarinet, B. and O. Leading Man, Heavy Man, Character Man and General Business Men. Those who double Stage and have Specialties given preference. Best people available, with top salaries to such. Are what I want. Send photos and full particulars if you want consideration. Acting people report March 25 for rehearsals. Musicians report March 81.

Address GRIFFITH STOCK CO., Madill, Okla.

AT LIBERTY ANN LESTER LEADS, SECOND BUSINESS. Age, 24; height, 5 ft. 3 in.; weight, 125 lbs. SINGLE AND DOUBLE SPECIALTIES. Address H. A. LESTER, 65 E. Laurier Ave., Ottawa, Ont., Canada.

HUGH LESTER JUVENILES, COMEDY. Age, 22; height, 5 ft. 6 in.; weight, 130 lbs.

WANTED FOR PERMANENT STOCK TWO BILLS A WEEK

LEADING MAN, CHARACTER MAN, JUVENILE MAN, INGENUE, LEADING LADY, GENERAL BUSINESS WOMAN, INGENUE. Send photos. Summer salary.

Address STOCK MANAGER, Elyria Theatre, Elyria, Ohio.

WANTED IMMEDIATELY FOR KLEIN BROS. VAUDEVILLE MINSTRELS

(ACT NOW WORKING)

At BASS SINGER. Also first-class SINGING, TALKING and DANCING ENDS. Those with minstrel experience preferred. Write or wire. Permanent address, KLEIN BROS., Rome, N. Y.

BILLIE MARLOWE

Leading Woman MANHATTAN PLAYERS Management PAUL GILLIS

WARDROBE PROP TRUNKS, $5.00

SNAPPERS. Big Bargain. Have been used. Cost $30.00 new. Also a few Second Hand innovation and Fibre Wardrobe Trunks, $10 and $15. Few extra large Property Trunks. Also old Taylor Trunks.

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WANTED FOR PERMANENT STOCK

PEOPLE IN ALL LINES

Send photos, which will be returned. Address BRENNAN & JOHNSON, Gen. Del., Harrisburg, Pa.

A Song With Heart Interest of a Classic Put to Weird Rag---Ballad Meter

"I AIN'T GOT NOBODY MUCH"

"THE BLUEST SONG ON EARTH"

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MOTION PICTURES

RAPS FILM BUSINESS.

A committee in San Francisco, composed of First Assistant Chief Engineer Stephen D. Russell and Second Assistant Chief Engineer John J. Conlon, with Chief Engineer Thomas R. Murphy, of the Fire Department, has just finished its report of an investigation of the congested districts.

Among other things the report maintains that the film business in most cases is conducted in a haphazard manner in regard to fire protection.

The danger of explosion and fire from films left in exposed places is gone into in detail. Chief Murphy said that the matter will lead him to suggest that an ordinance be framed to do away with the present perils and to create, if possible, a special district wherein films may be handled and distributed.

A recommendation has been made that proper steps be taken to have all the moving picture exchanges and all business connected therewith conducted in Class A buildings and confined to a restricted section. The report points out the danger of the business in any building any part of which is used as a hotel, apartment or tenement house or place of public assemblage. The investigation undertaken by the local department is in line with the recent order of the government barring films from passenger trains.

WORLD LOSES SUIT.

Last week, in the City Court, New York, the jury awarded to Lawrence McCloskey the amount of $250, plus costs, against the World Film Corporation.

McCloskey made a scenario entitled "The Corner Grocery," and sold same to the film company, but, according to the testimony, they refused to pay him.

SUES ALCO FILM CO.

Last week, in the Supreme Court, New York, Jennie Dunlop, through her attorneys, brought suit to collect $5,000 from the Alco Film Corp., Inc.

The plaintiff alleged that the amount is due on a promissory note that was payable Jan. 1, 1915

MUTUAL SIGNS "SILAS MARNER'S" PRODUCER.

The arrangement whereby the Mutual Co. secured the services of Frederick Warde have been a source of gratification to the film company's officials, after viewing the seven reel picture, "Silas Marner," in which Warde is starred.

Many producers would not have the courage to lengthen a feature to seven reels, and with most subjects it would necessitate "padding" to a large extent.

In the picturisation of "Silas Marner," the simplicity of the story and the acting of the star, who, by the way, is an actor of marked ability and prominence, holds the interest throughout, and is replete with that quality found lacking in most features, "heart interest."

Many inferior films are being manufactured daily by unscrupulous promoters to the detriment of the picture industry, but a continuance of good screen entertainment as that found in "Silas Marner" will do much to discourage the turning out of this junk.

NEW COMEDY FILM CO.

A new film company has been organized by C. Lang Cobb Jr., who is sole owner and general manager. It will be called the Broad Grin Comedies Company, with offices at the Columbia Theatre Building, New York.

The new concern has contracted for the services of Sam J. Ryan, Jolly Fanny Rice, Sally Cohen and other well known artists, for their appearance before the lens.

Charles M. Seay, well known in picture circles as a comedy director, has been appointed stage producer.

It is the intention of the new company to release its product independently of any program, and the first picture will be exhibited on Wednesday, April 5, to be followed by one release every week.

Phil Mindil will act in the capacity of advertising and publicity manager.

George Melford has Anita King supporting Victor Moore, in an original story, entitled "The Race," said story being by Hector Trumbull. Melford has a splendid supporting cast, and is making an exciting and well sustained picture.



JOHN O'MALLEY RETURNS FROM SUCCESSFUL TOUR.

After a tour of the United States and Canada, John O'Malley, the Irish tenor, is back in New York.

Last Sunday he sang at the banquet of the Fourth Degree K. of C., at the Hotel Astor, to 1,000 members. He sang "Mother Machree" in the telephone to San Francisco on this occasion, and the 'Frisco crowd enjoyed it as much as did the banqueters themselves. The New York Councils are making arrangements to give an O'Malley concert at one of the largest theatres in New York. Among O'Maley's most popular songs that he is singing are such favorite Irish numbers as "Loo-Ra-Loo-Ra-Loo-Ral, That's an Irish Lullaby," "That's How the Shamrock Flows," "A Little Bit of Heaven," "My Wild Irish Rose" and "When Irish Eyes are Smiling," all with "Mother Machree." Arthur Klein is Mr. O'Maleys' business manager; J. F. Downey his personal representative.

STOP "DAMAGED GOODS."

A moral wave, which swept through official Rochester, N. Y., last week, was the means of preventing the film "Damaged Goods" from being exhibited. Although the local police had pronounced the picture immoral, Justice Stephens, in the County Court, had held that it was a proper subject to be shown to the public.

A local theatre had advertised the feature very extensively, and all was in readiness for the operator to turn the crank on his machine when inspectors from the city departments made their appearance, and after carefully inspecting the theatre, ordered it closed because the booth enclosing the projection machine had not been constructed according to law. All of which proves that there are many ways in which a picture may be suppressed.

WANTS $50,000 FROM FOX CO.

A damage suit for the amount of $50,000 has been filed in the Detroit, Mich., courts against the Fox Film Corporation.

Abraham B. Siegel, former manager for the concern in that city, has caused the suit to be instituted, alleging that after he had resigned the company had maliciously slandered him.

For ten long month's we in Los Angeles have known that Ince was preparing one of the biggest photoplays ever presented, the subject being on the horrors of modern warfare, with a big romance tied up inside. This great play is nearly ready for the exhibitors, and its release date and title will be announced later. Thomas Ince regards it as his crowning effort, and Raymond West shares with him the glory of the production. Hershall Mayall and Howard Hickman have the leads, with George Fisher, Charles French, Lola May, Ethel Ullman, Jerome Storm and J. Barney Sherry in strong support. It is one of the biggest things ever attempted.

Ed. J. Le Saint is to feature Harry Carey and Stella Razeto in the Peter B. Kyne story, "The Three Godfathers." It is to be in five reels, and Le Saint thinks it is just suitable for screen purposes.

The Vaudeville Performer's Friend

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of disease and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

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VARIETIES OF SORE THROAT AND ITS TREATMENT.

We often hear of this general term, yet the laity knows little of the many varieties of this trouble and the different treatment required. People of the stage should have some rudimentary knowledge of the various afflictions of the throat, and I have arranged a brief resume.

First we have to deal with the ordinary form of sore throat. This usually is a simple tonsilitis. There is pain when swallowing, fever, malaise, headache and white deposits on the tonsils. Open your mouth wide, sitting in front of a looking glass, press your tongue down with a spoon handle and inspect carefully the tonsils. You will detect whitish or yellowish-white spots here and there.

You then may be convinced that you have acute tonsilitis. Do not attempt to "go on and work that afternoon or evening, if you can possibly help it. Go to bed; put cold towels around your neck; change them as often as they get warm. Take a brisk purge—a bottle of citrate of magnesia answers the purpose well. Strictest diet of—soups, broths, toast, stewed fruit, etc., should be your food. Have a drugist make up the following, dilute with equal parts of water and gargle every two hours, or every hour if necessary:

Alcohol	3 ounces
Hydrogen peroxide	3 ounces
Boro-lyptol	3 ounces

Follow this regime for a few days and most cases of tonsilitis will make a prompt recovery.

Persons who are subject to recurrent attacks of—tonsilitis should, at first, try to build up their systems by proper methods, and if the tonsilitis still recurs regularly, as it often does, then it is best to have the tonsils removed. Recurrent attacks of tonsilitis are greatly predisposing to rheumatism and its dangerous complications. Singers and actors generally suffer from this form of trouble and should look after it and treat it properly.

There is a form of "smoker's throat" which can only be cured by doing away with the cause. In these instances the entire lining of the throat is put into a chronically inflamed condition and soreness, hacking cough, etc., are the principal symptoms.

After repeated attacks of tonsilitis there often develops what medical men call "peri-tonsilar abscess." This is an abscess formation back of the tonsil. It usually occurs on one side. The affected side looks red and bulges visibly into the throat. Pressure on the outside of the neck corresponding to the tonsil is very tender. Swallowing becomes very painful, and often seems well nigh impossible. Fever runs high, and the person suffers intensely. In these cases it is best to call in a physician at once and have him liberate the pus which has accumulated back of the tonsil. It is dangerous to allow these conditions to run on untreated. The doctor will open the abscess and the pus will escape. With that the symptoms will begin to abate and almost immediate relief will be experienced. People often speak of this trouble as quinsy.

Neglect of these cases may lead to unpleasant and often serious consequences. About a month before I left for New York a physician in this city lost his wife by neglecting a peri-tonsilar abscess. He became careless about himself, as many of us do, and in the war, he was busy ministering to others and disregarded the accumulation of pus in his throat. He was finally forced to look into it when pus from the abscess was broken and flooded his respiratory tract with pus, causing almost immediate suffocation.

There is a form of sore throat which the patient is inclined to treat as a tonsilitis of recurrent type, but which is due to a disease of the blood. In these cases, not the throat requires attention but the blood should receive it. In all the previous instances, to treat the systemic trouble efficiently, and with the elimination of the throat trouble as the chief factor, would be like "cutting off the serpent's tail and leaving the head to run around."

Then again we have the so-called "septic sore throat." This is a dangerous affection of the throat often especially prevalent at this time and claiming a lot of mischief. In days gone by not much was known about these cases. Now, with bacteriologic and scientific study of other nature, the cause has been found to be a specific combination of virulent germs in the throat, multiplying and creating poisons that are absorbed into the system and entailing possible grave results in "general sepsis" (blood poisoning).

In these cases when the throat is inspected it is found to be evenly red, the glands of the neck are enlarged and tender, the fever is high, and the entire throat is of an angry appearance. The patient complains of his sore throat and aching of entire body. Then, after a few days, appears a crop of diphtheria. He sends a smear of the throat to the laboratory and the report returns—no diphtheria germs found, but "streptococcus pyogenes." The latter is the name for the virulent form of germ that alone is responsible for this serious form of throat affection.

But the patient does not act like an ordinary case of diphtheria, though, and does not so often. He is very ill, and looks the part. At the same time there will be that elusiveness to the chat community are similarly affected. What do you consider? Naturally you conclude that it is an epidemic form of sore throat and your suspicions become strong as to whether or not we are dealing with septic or simple sore throat. The glands in the neck, in these cases, often suppurate and pus is discharged after they have been opened.

Do these cases recover? Yes, many do; others do not. It all depends upon the virulence of the germs, the resisting power of the patient and also upon the careful consideration of every symptom that crops up.

If every lay-person were initiated into the rudimentary principles underlying the recognition and treatment of these conditions, a great deal of good would undoubtedly accrue.

ANSWERS TO CORRESPONDENTS.

LEAVE DOCTORING ALONE.

MRS. V. L. H., Sharpsburg, Pa., writes:

DEAR DR. THOREK: Please advise me on the following: I am unusually healthy, never had a headache or other ache. I have been married twenty years and am as strong as an ox. But I look delicate and have no color in my face, lips or finger nails. I have always been this way and thought nothing of it. Of late my friends remark that I should do something to improve my complexity. I have been to a doctor who told me that coffee is responsible for this condition. I am of nervous temperament. I wish also to ask you what causes paresis? Is it hereditary? What is the cause of fistula? Many thanks.

REPLY.

Many people are naturally pallid, and at the same time enjoy the best of health. You seem to be one of that type. Why bother as long as you are physically well? Leave the doctors alone. You certainly do not need them. Paresis is not hereditary. Fistula may be due to infection, tuberculosis and other ulcerations of the bowels.

HYPOPHOSPHITES AS A MEDICINE.

MRS. L. K., Rochester, Minn., writes:

DEAR DOCTOR: I am a professional and have been advised by a friend to take hypophosphites as a tonic. Would you recommend same? Any answer in the much valued Health Department of THE N. Y. CLIPPER will surely be appreciated.

REPLY.

For many years the hypophosphites held quite a reputation among physicians as nerve tissue builders and tonic. Of late many of us look upon the matter differently. Dr. W. W. Marriott, of Baltimore, has recently made some very exhaustive studies on the subject, and from an experimental study came to the conclusion that the hypophosphites have *no therapeutic* (medicinal) value. To use his own words: "There is no reliable evidence that they are of therapeutic value." It has not been demonstrated that they influence any pathological process. They are not "foods." If they are of any value that use has never been discovered."

VARICOSE VEINS.

MRS. T. O'CO., New York, writes:

DEAR DOCTOR: I am a mother of five children, and I am a constant reader of THE CLIPPER. I have been afflicted with varicose veins in both limbs for over two years. I have used elastic stockings and find even they do not help me. I did not help me. I have been advised to undergo an operation. Before so doing I should like to inquire what final effect you would have and the operation is dangerous. How long will I be laid up?

REPLY.

If there is no tendency to improvement under ordinary treatment, I would not hesitate to advise the operation for the relief of varicose veins. The operation is not dangerous, if skillfully performed. You will have to figure on about three or four weeks of disability.

RUPTURED TENDON.

MR. F. MCK., Chicago, Ill., writes:

DEAR DOCTOR: I am in a "strong man" act, and have injured the back of my leg by a heavy weight falling upon it. The tendon on the back of the leg, joining the heel, is ruptured. I am told. The injury makes me limp and I suffer much pain. It is now over three and a half months, and I have done almost everything that has been recommended to me without the slightest improvement. Am going to remain a cripple, or is there a chance for me to get well again and support my mother, who is dependent upon me? I make good money when I work, and if I can get my health back I shall be happy. Please let me know, through THE CLIPPER, what can be done for me. Will the theatrical hospital help me? I have no money at present but intending to do all I can later.

REPLY.

I believe that suturing the ruptured tendon and proper after treatment will cure you. If you have no money, come in anyhow and we will endeavor to get you well.

VOMITING OF BLOOD.

MRS. R. F. F., Pittsburgh, Pa., writes:

DEAR DR. THOREK: I have vomited blood three times during the last month. My appetite is poor and I have a gnawing pain in the pit of my stomach. I am thirty-three years of age and an actress. I have lost some weight. I am a soubrette and have, therefore, not consulted a physician, but I am getting worse and would like to ask you, through THE CLIPPER, what, in your opinion, the cause of blood vomit may be due to. I would appreciate an early reply.

REPLY.

You undoubtedly are suffering from an ulceration of the stomach, and I would urge you to be careful. Have an analysis made of your stomach contents and whether you expect to bring about a cure by "science" or common-sense medical methods is to be decided by yourself.

ERADICATION OF TAPE-WORM.

F. B. Q., Minneapolis, Minn., writes:

DEAR DOCTOR: Please tell me whether a tape-worm can be radically exterminated or not. I had mine expelled (?) four times and it always comes back. What is the remedy? What can be done to get rid of it for good? An answer in THE N. Y. CLIPPER will be eagerly looked for.

REPLY.

There always will be a return of the trouble as long as the head of the parasite is not expelled. Once that is out of the body the trouble will not return. Try the following: Prepare the bowels thoroughly (take castor oil in the evening). Have the following prescription made up and take the medicine in three equal parts, at intervals of half an hour apart:

Resine of podophyllin	1 grain
Oleoresin felix mas	1½ drachms
Fluid extract of kamala	3 drachms
Spirits of chloroform	1 drachm
Mucilage of acacia	1 ounce
Peppermint water	1 ounce

COMPLETE OBSTRUCTION OF DUCT.

MR. T. S. A., Minneapolis, Minn., writes:

DEAR DOCTOR: I have had a complete obstruction of one of the gall ducts. I am discolored and have a high fever. Chill is expected in a few weeks, during which I suffer intensely, and then it clears up. I have freedom for some time and then the attack will recur. I had to give a number of good engagements on account of this trouble, and would like to hear from you, through THE CLIPPER, what you would suggest that I do to cure my illness. With many thanks, etc.

REPLY.

If a stone is responsible for your trouble, as I suspect, I would suggest that the stone be soon removed. The sooner the better. Do not permit the irritation to produce permanent damage. Believe yourself of it and your attacks will disappear.

FRACTURE OF COLLAR BONE.

MISS E. G., Boston, Mass., writes:

DEAR DOCTORS I fell and broke my collar bone. It was set by a doctor and it is now six weeks after the accident. I am an actress. At the point where the bone was broken there is a visible and unsightly bump. I am getting worried about it and would like to know what, in your opinion, this bump is due to? Some one told me that the doctor did a "bad job" and did not set it right. I will appreciate a reply in THE CLIPPER.

REPLY.

The "bump" of which you speak may be due to two factors, callus formation and over-riding of the broken fragments. The former is due to a material nature thrown out in mending broken tissues. The latter is due to callus. This will become absorbed more or less in time. Over-riding of fragments is more unfortunate. Do not blame the doctor. Fractures of the collar bone are often very difficult to set, and frequently it is an almost impossible task to bring the parts into exact apposition. Wait a few weeks. Massage the "bump" and you will have to do something else if the bump continues.

H. G. MILLER—Letter answered in person.

JAMES OLIVER, Salem, Ore.—Dear Doctor: Dr. Byrd the vaccine you need. Do not worry about money. Glad to help you out. There will be better days for us all who cross them. Write me about results you get. HARRY HOUDINI—Received your letter. Have written you. Best wishes. TIM MARCO—Have written you in care of White Rats.

PHOEBE, Brooklyn, N. Y., writes: Dear Doctor: PHOEBE, New York—You cannot get the genuine article now. War conditions have stopped the import. There are other means to substitute the remedy, P. L., Boston—Long walks, warm baths, and do not worry. Have specimen of urine examined once more. MRS. A. Y. X., Chicago—Have tear repaired. No danger. Ten days. No incision. MRS. F. S.—Have away from doctors' offices. Rest. Get out to some quiet country place for a couple of months. Stop brooding. Nothing to worry about. Respect the feelings of your husband.

Cleveland, O.—Opera House (A. F. Hertz, mgr.) Julian Eltinge, in "Cousin Lucy," week of March 6. "Watch Your Step" 13-18.

COLONIAL (F. Ray Comstock, mgr.)—"The Princess Pat," with Eleanor Painter, 6-11; Margaret Anglin, in "The Vein of Gold," 13-18.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 6: Elsie Janis, Anthony and McGuire, Sesacone and Dellila, "Petticoats," Quigley and Fitzgerald, Payne and Niemeyer, Walter Brower, and pictures.

PROSPECT (J. W. Lyons, mgr.)—Week of 6, "The Boy Scouts." "The Lure" 13-18.

NEW LYCEUM.—Week of 6, Vaughn Glaser's Stock Co., in "Kick In." "Along Came Ruth" week of 13.

MILES (Wm. F. Gallagher, mgr.)—Bill week of 6: Ed. Blondell and company, Lottie Mayer and Mermaids, Ray L. Royce, Norris' Baboons, Jarrow, Allie Cole, and pictures.

PRISCILLA (P. E. Sess, mgr.)—Bill week of 6: Russell Sextette, Hal Stark and company, Manlane and Montgomery, Berry and Soule, Leon and the Adeline Sisters, Josephine Lenhart, and pictures.

STAR (Drew & Campbell, mgr.)—Week of 6, Rose Sydell's London Belles.

EMPIRE (Phil Isaac, mgr.)—Week of 6, the Cracker Jacks.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "The Passing Show" March 10, 11, "Experience" (return) week of 13.

POLI'S (Neal Harper, mgr.)—The Poli Players, in "The Girl in the Taxi," current week. H. Gratton Donnelly's new play was christened by the patrons "Not For Sale."

STRAND (W. A. True, mgr.)—Bessie Barriscale, in "The Last Act," and De Wolf Hopper, in "Don Quixote," week of 6.

PALACE (William D. Accough, mgr.)—Bill 6-8: James J. Corbett, Ogden Four, Walton Bros. and Geer, Rawls and Von Kaufman, Gosne and Libeau, Prince and Ann. For 9-11: Ernest Evans and company, Eva Shirley, Mason and Vagan, Good Four, Dickinson and Deagon, and Jerome and Carson.

GRAND (Moe Messing, mgr.) — MAX SPIEGEL'S Tourists, with Leo Stevens, Ben Pierce and other burlesquers, week of 6.

Battle Creek, Mich.—Post (H. P. Hill, mgr.) Laurant, magician, March 5; Guy Bates Post, in "Human Testimoker," 6; Maude Powell, violinist, 7; Cyril Maude, in "Grumpy," 8; John W. Ransone, in "The Prince of Pilsen," 9; wrestling match 10, the Merry Burlesquers 11, 12, Sir Johnston Forbes-Robertson 15.

BIJOU (E. J. Latimore, mgr.)—Arthur Chatterton Stock Co., in repertoire, 5-12.

Charleston, S. C.—Victoria (Pastime Am. Co., mgrs.) bill March 6-8: "War Brides," Santry Bros., Gallagher and Martin, Leo Beers, California Orange Packers. For 9-11: Gurran and Grace, O'Dea Sid and Sid Fiske, McDonough, Bolden, and "War Brides."

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GRAND (Moe Messing, mgr.) — MAX SPIEGEL'S Tourists, with Leo Stevens, Ben Pierce and other burlesquers, week of 6.

Evansville, Ind.—Wells Bijou (C. F. Rose, treas.) Forbes-Robertson March 8, Mrs. Patrick Campbell 11, "Birth of a Nation" 12-15, "Nobody Home" 21, Walker Whiteside 22, "Daddy Long Legs" 24, 25.

NEW GRAND (Otto Meyer, mgr.)—"Four Husbands" 6-8. For 9-12: John and Mae Burke, Kari and Curtis, Arthur Rigby, Fink's Comedy Circus, and Witzel Van Atta Trio.

Logansport, Ind.—Victoria (Edw. F. Galligan, mgr.) "On the Firing Line With the Germans" March 5-9, "Bringing Up Father" 22.

COLONIAL (Harlow Thomas, mgr.)—"Six Little Wives" (tab.) 6-8, Pepple's All Girl Revue 16-18.

PARAMOUNT (W. H. Lindsay, mgr.)—"The Foundling" 6-8, "Tongues of Men" 9-11.

GRAND (Bertha & Quivey, mgrs.)—"Hop" 5-8.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Passing Show of 1915" March 9, "Potash and Perlmutter" 10, 11.

POLI'S PALACE (Gordon Wrighter, mg.)—Bill 6-8: Clark, Sterling and Brown, Dunley and Merrill, Steindel Bros., Geo. Rolland and company, Violet McMillan, Smiletta Bros. and Mora and Tringale Sims. For 9-11 Cahill, Clifton and Goss, Three Biggie Girls, Herbert, Ashley company, Flo Irwin and company, Frank Mulane, "The Waltz Dream," and Tringale Sims.

GILMORE (Robt. J. McDonald, mgr.)—The Charming Widows week of 6.

Cedar Rapids, Ia.—Greene's Opera House (W. S. Collier, mgr.) Frederick, the Great, March 9-11, the Mischief Makers 13, Walker Whiteside 14, Maid in America 15.

STRAND THEATRE (J. R. Grainger, mgr.)—Week of 5, "The Great Divide," by the stock company.

MAJESTIC (W. J. Slattery, mgr.)—Bill 5-8: "Love in the Suburbs," Bisley and Jacobs, Aurora Sisters, Ben Smith, Francis and Holland, Weber and Diehl, and Madge Morton Trio. For 9-11: Juggling De Lisle, Rodger Evans, Allen Cheyenne Minstrels, Dorothy Herman, John R. Hymer and company, Gordon and Marr, and Five Musketeers.

Hutchinson, Kan.—Home (W. A. Lee, mgr.) Nestell Players, in "The Man on the Box"; and "The Chorus Lady" March 6-11.

Scranton, Pa.—Poli (A. J. Yanal, mgr.) bill 6-8: Nine White Hussars, Helene Davis, Kay-Bush and Robinson, in "Fun in a Musical Store"; Moore and White, Lordy's dogs, Browning and Morris. Bill 9-11: Wilson Brothers, in "Go Out," and four other all star acts.

ACADEMY (F. James Carroll, mgr.)—Week March 6, the All Star Poli Players, supporting Mae Desmond and Gus Forbes, in "Too Much Johnson." "The Call of the Heart," past week, to good houses.

Jackson, Mich.—Majestic (W. S. McLaren, mgr.) Otis Skinner March 7, May Irwin 13.

ORPHEUM (Frank R. Lampman, mgr.)—Bill 6-8: Woolfolk's Musical Stock Co. For 9-11: Three Wilburs, Halligan and Sykes, Wm. Pruette and company, Muriel Window, Sebastian Merrill Troupe.

St. John, Can.—Opera House (W. C. McKay, mgr.) "The Drug Terror" March 7, 8, "Bringing Up Father" 13-15, local amateurs 16, 17.

Memphis, Tenn.—Lyceum (Frank Grey, mgr.) Howe's pictures March 6-8, "Trilby" 9, 11, Clara Joel, in "The Eternal Magdalene," 12-16, "Nobody Home" 17, 18.

ORPHEUM (Arthur Lane, mgr.)—Bill 6-12: Sam Chip and Mary Marble, Charles Mack and company, Cecil Cunningham, Five Annapolis Boys, Burnham and Irwin, Grace Fisher, Three Types, and Travel Weekly.

EVERYBODY BLOWS HIS OWN HORN

We'll toot a little bit. We have reasons too. We have the goods. If there were ten songs sung on a vaudeville bill—

"I LOVE YOU THAT'S ONE THING I KNOW"

would be the one they'd remember. Gee, how the public love this song. Yes, and they love the singer for singing it.

"I LOVE YOU THAT'S ONE THING I KNOW"

has that wholesome sentiment that "reaches." Get a copy if only to read the lyric—and then you'll agree with us. L. WOLFE GILBERT and ANATOL FRIEDLAND wrote this beauty and also that other phenomenal hit we publish

"MY SWEET ADAIR"

Don't have to eulogize this one—"ADAIR" is "there."

You know we gave you the First Mother Song—

"PAINTING THAT MOTHER OF MINE"

This is a "classic" number, in a popular song catalogue.

"WOLFIE" just accepted for us, from "JIMMIE" FAGAN, an Irish ballad, entitled

"I'M GOING BACK TO THOSE I LOVE IN IRELAND"

Ask WILL OAKLAND or MAT KEEFE about it.

By way of variety we offer

"SCADDLE-DE-MOOCH"

conceded to be the best rag song, even by our competitors.

As for a double, we have the double with a capital "D."

"MAID OF MY HEART"

Standard acts like Wilbur Mack and Nella Walker, Jack Wilson Trio, Frederick V. Bowers, Willie Weston, Christy, Kennedy & Faulkner, Etc., Etc., Etc., have proved that

"I LOVE YOU THAT'S ONE THING I KNOW"

is a great song by the best proof in the world. They PUT IT ON. I guess we've "tooted" enough for today.

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FRIARS' CLUBHOUSE TO OPEN SOONER

TO BE READY FOR OCCUPANCY EARLY IN APRIL.

The anxiety naually attending a removel to better quarters seems to be the cause of the Friars' hastening the opening of the new clubhouse on Forty-eighth Street, about two weeks earlier than the date originally set.

From present indications the members have every reason to desire an early change, as there will be very little left to wish for in the way of comfort and convenience, and when completed the building, it is said, will be a model work of architecture.

Inasmuch as the new home will be refurnished, the hardest part of moving will fall on the members in carrying their avordpoix some three blocks.

TWENTY-FIVE YEARS AGO.

MATTIE FORD made her debut.

NEW PLAYS: "Wealth," "Love and War," "The Prodigal Son," "Sybil."

ADA LEWIS was playing Kitty Lynch, with Edward Harrigan Co.

"HARLEM," in New York City, was a "three night town."

J. G. JENNOR purchased the lease of the Kensington, Philadelphia.

THE CONTINENTAL THEATRE, Arch, above Tenth Street, Philadelphia, was reopened as the Casino.

WM. A. BRADY'S "Thou Shalt Not" Co. included Gustavus Levick, E. J. Henley, John Glendenning, Maida Craigen and Eleanor Barry.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

N. Y. STATE BRANCH M. P. E. L. OF A. FLAYS CENSORSHIP AT ALBANY CONVENTION.

EXHIBITORS TO PRESENT PETITION TO LEGISLATURE IN OPPOSITION TO AHERN MEASURE.

DEPOSITS WITH MANUFACTURERS AND EXCHANGES ALSO SUBJECT OF DISCUSSION.

The annual convention of N. Y. State Branch of the M. P. E. L. of America was held in Albany last week. The session gives promise of being productive of big things in general, as far as the interests of the industry are concerned, and was particularly important in view of the expressed attitude of the assemblage concerning State and all other kinds of censorship.

When the smoke of battle had cleared after the final session last Wednesday at the Ten Eyck Hotel, and the energetic motion picture exhibitors and their first line offense had retired temporarily to seek rest, refreshments, sweethearts and wives, a decided calm settled over the State Capitol.

Old timers, in reviewing the week's activities, harkened back to the days when the Croker clan was in power, and to a man they opined that the shades of former aggressive Tammany leaders turned a greenish hue after hearing some of the fiery utterances delivered by members of the M. P. Exhibitors' League.

The Ahern bill was attacked with a fury and collection of rhetorical phrases by a group of determined and earnest men who felt that they had a strong and likewise healthy kick in view of the existing circumstances.

Wasting no time, the exhibitors present at once proceeded to expound the virtues, both moral and financial, of the "movies" on the Sabbath.

The welkin rang with salvos of applause at the conclusion of each speaker's efforts, and strong men shivered perceptibly when an editor of one of the trade publications took a "wallop" at censorship. Said he: "We moving picture men will be heard from this day hall. We dug the political grave of the first father of censorship in this State. Our shovels are still good and our muscles are in fair shape. We are keen for battle."

A petition was adopted by the league, setting forth objections to the Ahern measure in particular, and the serious effect they believe any form of censorship will have on the motion picture industry of the State. This will be presented to the Legislature.

The petition asserts film censorship has proved a failure in the three States in which it has really been attempted, Kansas, Ohio and Pennsylvania. Experience shows that people have little interest in emasculated films.

The row between exhibitors and the M. P. Board of Trade got an airing when, by an overwhelming vote, a resolution for a conference committee upon matters between the two organizations was defeated.

Another proposition dealt with the alleged harsh conditions imposed upon the exhibitors by the film manufacturers and the high deposits from exhibitors.

It was reported that there is on deposit with one film making company, $1,400,000 of exhibitors' money. Some protection for the amount was urged and the question of State protection for these deposits was discussed.

More than three hundred delegates were in attendance at the opening session of the convention, and were called to order by Lee A. Ochs, State president of the organization.

An address of welcome was delivered on behalf of Mayor Stevens by Corporation Counsel Andrews, of Albany, who concluded his remarks with a plea for pictures of an elevating nature, and in addition requested the delegates to lend their efforts in that direction.

That the concern intends staging a production which will entail considerable expenditure can readily be seen when it is known that Sir Herbert Beerbohm Tree, the eminent English actor, is busily at work in the company's Los Angeles studios.

He is now selecting special scenery and effects that are hard to duplicate and that have been transported from remote parts of the world.

"MACBETH" IN FILMS.

Owing to the marked success of James K. Hackett's "Macbeth" at the Criterion Theatre, New York, it will be interesting to note the release of the picturized version of the famous Shakespearean play by the Triangle Co.

WELLS SECURES ANOTHER.

LYCHBURG, Va., March 5.—Jake Wells, who was lessee of the Academy of Music for several years, will take over the management of the National Theatre on April 1, after making a number of changes, and operate it after the manner of the big "movie" theatres in the larger cities. Wells yesterday closed the deal with the owner, O. B. Barker, by leasing the house for a period of three years, and it is his intention to inaugurate certain improvements which will make the theatre one of the most attractive in the South.

The National Theatre was opened on Dec. 15, 1914, and operated for six months by M. L. Hoffheimer, a well known Richmond theatrical man. He had charge until bankruptcy proceedings forced him to relinquish control. The owner has been managing the theatre since this time. The National is the largest exclusive picture theatre in Lynchburg.

MINISTERS OPPOSE SUNDAY LAW.

At a hearing before the New Jersey Legislature, last week, of a bill introduced by Senator Charles Egan, of Hudson County, for the opening of motion picture houses on Sunday, many ministers voiced a protest against the measure.

The committee in charge of the hearing was handed a petition that was signed by thousands of persons who favored a liberal observance of the Sabbath.

Leading film men spoke for the passage of the bill, but were bitterly opposed by the reform element.

INDIANA EXHIBITORS MEET.

It is quite the thing these days to hold a convention, and Indiana M. P. Exhibitors, having a desire for modernism, held their annual session at Indianapolis, Ind., last week.

The affair was held at the Hotel Severin and was followed by a ball, at which many prominent screen stars were in attendance.

Censorship was discussed to some extent, and resolutions were adopted placing the convention on record as against all forms of either Federal, State or municipal censorship.

Support was pledged by the exhibitors in the suppression of any pictures that are immoral, indecent or vulgar.

Among the speakers were: J. W. Binder, executive secretary of M. P. Board of Trade of America; Frank J. Rembusch, Dr. James Rhodes and Joseph Marvin.

Representatives of practically all the big film concerns attended.

HARD BOILED EGGS?

A club has been formed at Bayside, L. I., to be known as the Screen and Press Club.

James J. Corbett, former heavyweight champion, actor, monologist and *bon mot*, has been chosen president, and "Tad" Dorgan, of *The New York Journal*, vice president.

Other officers selected are: Maurice Costello, second vice president; Marshall Farnum, treasurer, and Junie McCree, secretary.

The board of directors is composed of Thomas J. Geraghty, Harvey Thew, Clifford Bruce and William Riley Hatch.

It has not been learned whether this organization is affiliated with the local body of "Hard Boiled Eggs" or not, but the presence of two or three empty "Mecca" boxes at the first meeting leads to the belief that it is.

METRO CO. BLAMELESS.

Last week the Motion Picture Board of Trade of America met to determine whether the Metro Film Corporation was guilty of enticing Mr. and Mrs. Sidney Drew away from the Vitagraph fold.

After arguments, *pro* and *con*, had been heard for a few hours, the Board unanimously declared that the charges were not sustained.

The Vitagraph Company contended that a verbal contract was in existence between Drew and itself.

Drew, when called as witness, stated that he had forwarded a two weeks' notice to the company informing them that he was leaving their services.

The Metro Company maintained that Drew had sought them for an engagement, and after due investigation as to his worth they had contracted for his services.

NEW BAY RIDGE THEATRE.

The management of the Bay Ridge Theatre, in Brooklyn, last Monday presented a special stage setting for its moving pictures that has caused much pleasant comment.

The set depicts an Italian garden, at the back of which a balcony arch is seen, and through the opening a view of New York Harbor is disclosed as it appears from the shore road at Bay Ridge. The back drop is illuminated and the changing light effects of the lower bay and lower New York beggars description. In trellished pagodas on each side an electric fountain spouts forth crystal rays. As the lights gradually die out a Gold Price screen is lowered behind a chiuts drop, and as the latter is gradually raised the picture comes to a clear focus. The borders represent Japanese wistarias, and the trellis is entwined with crimson rambler roses.

Robt. T. Rasmussen is the sponsor for the present arrangement.

CHAPLIN GOES WEST.

Charlie Chaplin, the Mutual Film Co's. expensive comedian, having finished his business in the metropolis will he himself, mustache and all, Westward during the week.

Stopping off at Chicago, he will attend the "cutting" of a film in which he appeared for the Essanay Company.

Though various and sundry reports have been circulated relative to the number of pictures he yet unseen by the public, it is understood that there are only two Chaplins not yet released by the Essanay concern.

Preparations are now in progress at the new Mutual studios in California for occupancy by Charlie and his assistant mirthmakers, and the West Coast colony is exhibiting much interest in the coming of the star.

The first Chaplin picture to be released on the Mutual program will contain a short series of breath holding scenes depicting the contract signing of the curly haired comedian with Hon. John R. Freuler, by which the company will unburden itself of $670,000. This will appear on the Mutual Weekly, and the star will be seen minus his funny clothes and wearing a pecuniary expression upon his classic features.

Once at the studio out will come the battered derby and famous shoes, and the public will await with interest the first Chaplin comedy release.

"LOVELY MARY" is the name of the five part Metro release in which the diminutive Mary Miles Minter will appear.

"MOTION PICTURE ACTING"—Complete Instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for Photoplaying, How Engagements are Secured, How Photoplays are Produced. Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 50c., postpaid. Order today. Your opportunity. PRACTICAL PUBLISHING CO., 79 Manhattan Avenue, New York.

PICTURE PLAY REPORTS.

"TRAIL OF LONESOME PINE."

PRODUCED BY LASKY. FIVE REELS.

Released Feb. 14. Paramount.

STORY—Adaptation of play of same name by Eugene Walter. Melodrama.
SCENARIO—Very good.
DIRECTION—Excellent.
ACTION—Stirring.
ACTING—Of the very best sort.
SITUATIONS—Interesting and appealing.
ATMOSPHERE—Realistic.
CONTINUITY—Right.
SUSPENSE—Well maintained.
DETAIL—Properly attended to.
COSTUMES—Accurate.
CAMERA WORK—Very fine.
PHOTOGRAPHY—Artistic in every way.
LIGHTING—Beautiful and impressionistic.
EXTERIORS—Picturesque.
INTERIORS—Convincing.
BOX OFFICE VALUE—Should prove an effective drawing card.

REMARKS.

This feature has been produced in a high class way in every respect. Charlotte Walker, who played the leading role in the stage play when it had a more or less successful run in New York a season of two ago, is seen to advantage in the same role in the picturized version. *Ent.*

"MAN AND HIS ANGEL."

PRODUCED BY TRIUMPH FILM CORP. FIVE REELS.

Released March 4. Equitable Film Corp.

STORY—Melodrama.
SCENARIO—Good.
DIRECTION—Fair.
ACTION—Dragy.
SITUATIONS—Properly staged.
ATMOSPHERE—In keeping.
CONTINUITY—O. K.
SUSPENSE—This element has not been properly maintained.
DETAIL—Some minor mistakes.
COSTUMES—Correct.
ACTING—See remarks.
PHOTOGRAPHY—Fair.
CAMERA WORK—Average.
LIGHTING—Average.
EXTERIORS—O. K.
INTERIORS—Not convincing in many instances.
BOX OFFICE VALUE—Should draw in the smaller houses.

REMARKS.

While there is really nothing startling in this feature it will doubtless find favor as fair entertainment. The photography is not up to standard, and the story itself could have been told in two reels. The arrangement of the story was not of the best, and the few mistakes were noticeable.

In one scene Jane Grey as Sonia Dimitri, goes to the aid of her guardian, who is shot, but spoils the effect by first removing her cloak. These are the things that cause patrons of the movies to laugh during the tragic scenes.

Jane Grey was convincing in the ro'e of Sonia, and Henri Bergman, as Tryne, proved an interesting study. He handled the part in a finished manner.

The remainder of the cast averaged well. *Rit.*

"TO HAVE AND TO HOLD."

PRODUCED BY LASKY. FIVE REELS.

Released March 6. Paramount.

STORY—Adaptation of the novel, by Mary Johnston. Costume play.
SCENARIO—Splendidly constructed by Margaret Turnbull.
DIRECTION—Mr. Medford's efforts are praiseworthy.
ACTION—Interesting.
SITUATIONS—Splendidly staged.
ATMOSPHERE—In keeping.
CONTINUITY—Unbroken.
SUSPENSE—Proper.
DETAIL—Almost perfect.
COSTUMES—Picturesque and correct.
ACTING—Broadway standard.
PHOTOGRAPHY—Good.
CAMERA WOR—The dissolves are excellent, and the camera work on the whole is great.
LIGHTING—Wonderful.
EXTERIORS—Beautiful.
INTERIORS—Convincing.
BOX OFFICE VALUE—Will doubtless prove a big feature.

REMARKS.

The picturized version of Mary Johnston's famous novel is bound to strike a responsive chord among those who possess any degree of sentiment. No undue haste is exhibited in revealing the story, but the scenes follow each other in natural sequence, and the result is a photoplay that charms and interests. One might imagine that he fell asleep and awoke back in the period of lace and ruffles. The entire production is commendable.

Mae Murray made up in good looks and graceful manner what she lacked in acting ability as Lady Jocelyn Leigh. Wallace Reid, as the gentleman adventurer, proved a picturesque and likable gallant. Tom Forman's Lord Carnal was not overdone, and in spite of the villainous methods employed by the king's favorite, his interpretation of the role was of the "devil may care" type that gained him ready sympathy near the end. The remainder of the cast was extremely good. *Pref.*

GASNIER FORMS NEW COMPANY.

A new producing company has been incorporated under the laws of the State of New York, called the Astra Film Corporation, with a capital of $50,000.

Louis J. Gasnier, formerly vice president and general manager of the Pathe Company, has been selected for a similar position in the new concern.

Releases will be made exclusively through the Pathe Exchange, and work will begin at once on a new serial, with Grace Desmond, Ralph Kellard, Leon Barry, Leslie King and Hallan Mootyn in the cast, under the direction of Donald MacKenzie and Mr. Gasnier.

A company of thirty-five players and three camera men will shortly leave for Cuba, where many scenes in the new feature will be picturized.

The board of directors comprises George Baker, vice president; George B. Seitz, secretary; Donald Makenzie and George Fitzmaurice. Ralph Navarro is assistant manager.

TITLE A MYSTERY.

Will Parker, formerly a Los Angeles newspaper man, has submitted a synopsis for a five reel feature to the American Film Co. that has been accepted.

The author stipulated that the title of the film was not to be made public until the release day of the feature.

Frank Borzage has been given the star role.

CALIFORNIA M. P. POSTERS.

The exceptional line of posters that has been displayed by the California Motion Picture Company for the exploitation of the "Unwritten Law," is exciting quite a little comment in the motion picture trade.

They were designed by General Manager Beyfuss, who believes in the adage, "When attempting anything go after it."

A Western concern, the Schmidt Lithograph Co., made the posters.

PATHE STOCK SOLD.

It is reported that the firm of Merrill, Lynch & Co. has bought $2,000,000 worth of stock of the Pathe Exchange, Inc.

The latter company handles the American moving picture products of the Pathe Freres.

The shares were held formerly by the Campagnie Generale des Establishments Pathe Freres. Charles Pathe came to this country to arrange and complete the sale.

It is rumored that efforts will be made to extend the operations of the Pathe Exchange. C. E. Merrill and Edward C. Lynch have been elected directors.

RUDOLPH PLEADS GUILTY.

Hans Rudolph, of No. 522 West One Hundred and Forty-seventh Street, New York, was arraigned before Judge Delehanty, in General Sessions Court, New York, last week, on the charge of grand larceny, to which he pleaded guilty.

The case in the outcome of many alleged swindling operations that have occurred during the past year.

Rudolph, it is said, would advertise in the metropolitan dailies offering to sell a half interest in a moving picture theatre at 960 Southern Boulevard, and upon receiving an answer to the ad, would arrange an appointment for the prospective buyer to visit the theatre.

On the occasion of the intended purchaser's visit the patrons of the house, it is alleged, would be numerous, causing the victim to part with his money for a share in the enterprise.

A few days later the business would drop off to such an alarming extent the discouraged partner would sell back his half interest for considerably less than he paid for it.

The legal department of *The N. Y. Evening World* was informed of the circumstances and caused an investigation to be made, with the foregoing results.

Alec Lorimore, known from Coast to Coast in film circles, is kept busy these days in his capacity as president of the Colonial Motion Pictures' Corporation.

LOS ANGELES ITEMS.

S. S. Hutchinson, of the American Company, is still dividing his time between the studios of Santa Barbara and Los Angeles. He is gradually adding to his forces. Two of the latest additions are Marguerite Nichols and Hal Cooley, the former was with the Balboa company, and learned her profession at that studio. Cooley is well known as a Universalite. He played with the Rupert Julian company for a long time.

William Wolbert is hard at it with the Vitagraph serial story in which William Duncan is featured with Carmen Phillips in the female lead. The story is by Jack London and is entitled "Hearts of Three." The scenes of the story are around an island near Panama, and some fine sets have been and still are being erected.

As the photoplay progresses it becomes more apparent that "Macbeth" is having much more than usual care in its production. Beerbohm Tree is a stickler for detail, and he shows the keenest interest in the filming of one of his favorite plays. The battle scenes, the home of the witches and the costuming are all matters of wonder.

The feature in which the veteran, William H. Thompson, and Charles Ray are being starred has one notable set, probably the largest ballroom set ever erected for a photoplay. It measures 165 by 105 feet. The scenes were taken at night to enhance the effect and to ensure the attendance of the majority of the artists. Ray has another of the parts which have made him famous.

At the Lasky studios William De Mille has a fine cast for "The Sowers." Blanche Sweet, Tom Meighan and Theodore Roberts are the principals. Frank Reicher is putting on "Under the Mask" with Wallace Reid, Cleo Ridgley and Earl Fox, while James Young is engaged on "Sweet Kitty Bellairs," with Mae Murray and Tom Forman.

The new Palace Theatre, on Seventh Street, opened with "Undine," which is proving very popular. Henry Otto turned out an artistic photoplay when he made this one at the Santa Barbara Islands. The Palace Theatre is one of the most pretentious in the city.

William S. Hart, with Enid Markey and Dorothy Dalton have returned from San Diego, where they took many scenes in the Expedition grounds for the current feature. The story is by Monte Katterjohn. Enid Markey has another good part.

Bessie Barriscale will again be seen as a man in the feature being produced by Charles Gibyn, at Culver City. William Desmond has the male lead, and the story is said to be a strong one. Ora Carew has the ingenue part, which gives her a splendid chance. Anyone acting with Bessie Barriscale HAS to do well to show up at all.

There are hundreds of poor photoplays produced, but cheer up—there are 48 Famous Players productions a year

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FEATURE FILM DIRECTORY.

EQUITABLE.

Feb. 7—"Her God" (Equ.), five reels. *Gail Kane.*
Feb. 14—"Three Pair of Shoes" (Triumph), five reels. *Mary Boland.*
Feb. 28—"The Pain Flower" (Equ.), five reels. *Marg. Leslie.*
Mar 6—"The Struggle" (Equ.), five reels. *Frank Sheridan.*
Mar. 13—"Her God" (Equ.), five reels. *Gail Kane.*
Mar. 30—"Passers" (Equ.), five reels. *Charles Cherry.*
Mar. 27—"The Crain Invisible" (Equ.), five reels. *Bruce McRae.*

WM. FOX.

Feb. 6—"Merely Mary Ann," five reels.
Feb. 13—"The Fool's Revenge," five reels.
Feb. 20—"Fighting Blood," five reels.
Feb. 27—"The Witch," five reels.
Mar. 6—"Gold and the Woman," five reels.
Mar. 13—"Gold and the Woman," five reels.
Mar. 20—"The Bondman," five reels.
Mar. 27—"A Wife's Sacrifice," five reels.

KLEINE-EDISON.

Feb. 2—"The Final Curtain" (Kleine), five reels. *Arthur Hoops.*
Feb. 9—"The Masterdom of Phillip Strong" (Edison), five reels. *Mabel Trunelle.*
Feb. 16—"The Scarlet Road" (Kleine), five reels. *Anna Nilsson.*
Feb. 23—"At the Rainbow's End" (Edison), five reels. *Carol McComas.*

METRO.

Feb. 14—"Dimples" (Columbia), five reels. *Mary Miles Minter.*
Feb. 21—"The Bribe" (Quality), five reels. *F. X. Bushman.*
Feb. 28—"The Soul Market" (Popular), five reels. *Mme. Petrova.*
Mar. 4—"The Kiss of Hate" (Columbia), five reels. *Ethel Barrymore.*
Mar. 6—"The Blindness of Love" (Rolfe), five reels. *Julius Steger.*
Mar. 13—"Lover Mary" (Columbia), five reels. *Mary Miles Minter.*
Mar. 20—"The Wall Between" (Quality), five reels. *Francis X. Bushman* and *Beverly Bayne.*
Mar. 27—"Her Great Price" (Rolfe), five reels. *Mabel Taliaferro.*
Apr. 3—"The Kiss of Hate" (Columbia), five reels. *Ethel Barrymore.*

MUTUAL MASTERPICTURES.

Feb. 12—"The Soul's Cycle" (Centaur), five reels. *Margaret Gibson.*
Feb. 14—"Lisa's Blind Alley" (American), five reels. *Harold Lockwood* and *May Allison.*
Feb. 17—"The Dead Alive" (Gaumont), five reels. *Marguerite Courtot.*
Feb. 19—"Silas Marner" (Thanhouser), five reels. *Frederick Warde.*
Feb. 22—"I Accuse!" (Gaumont), five reels. *Alexander Gaden.*
Feb. 25—"The Oval Diamond" (Thanhouser), five reels. *Harris Gordon* and *Barbara Gilroy.*
Feb. 28—"The Craving" (American), five reels. *William Russell* and *Helene Rosson.*
Mar. 2—"Embers (American), five reels. *Arthur Maude.*
Mar. 5—"A Law Unto Himself" (Harley), five reels. *Crane Wilbur.*
Mar. 8—"According to Law" (Gaumont), five reels. *Howard Hall.*
Mar. 11—"True Nobility" (American), five reels. *E. Forrest Taylor.*
Mar. 14—"The Flight of the Duchess" (Thanhouser), five reels. *Gladys Hulette.*

PATHE.

Jan. 10—"Mrs. X" (Pathe), five reels. *Dorothy Dannelly.*
Jan. 17—"The Love Trial" (Pathe), five reels. *All Star Cast.*
Jan. 24—"Hazel Kirke" (Wharton), five reels. *All Star Cast.*
Feb. 14—"The Shrine of Happiness," five reels.

PARAMOUNT.

Feb. 7—"Madame La Presidente" (Morosco), five reels. *Anna Held.*
Feb. 14—"The Trail of the Lonesome Pine" (Lasky), five reels. *Charlotte Walker.*
Feb. 17—"Out of the Drifts" (Famous), five reels. *Mary Carlisle.*
Feb. 21—"Blacklist" (Lasky), five reels. *Blanche Sweet.*
Feb. 24—"In Peril of Love with His Wife" (Pallas), five reels. *Florence Rockwell.*
Feb. 28—"Diplomacy" (Paramous), five reels. *Marie Doro.*
Mar. 2—"Poor Little Peppina" (Famous), six reels. *Mary Pickford.*
Mar 6—"To Have and To Hold" (Lasky), five reels. *Mae Marsh.*
Mar. 9—"Ben Blair" (Pallas), five reels. *Dustin Farnum.*
Mar. 13—"For the Defense" (Lasky), five reels. *Fannie Ward.*
Mar. 16—"Code of Marie Gray" (Morosco), five reels. *Constance Collier.*
Mar. 20—"The Man Who Found Himself" (Famous Players), five reels. *John Barrymore.*
Mar. 23—"The Longest Way 'Round" (Famous), five reels. *Hazel Dawn.*
Mar 27—"Audrey" (Famous, five reels. *Pauline Frederick.*
Mar. 30—"The Sowers" (Lasky), five reels. *Blanche Sweet.*
Apr. 3—"Heart of Paula" (Pallas), five reels. *Lenore Ulrich.*

TRIANGLE.

Feb. 6—"Acquitted" (Fine Arts), five reels. *Wilfred Lucas.*
Feb. 6—"His Hereafter" (Keystone), two reels. *Charles Murray.*
Feb. 6—"Fantomas" (Kay-Bee), five reels. *Orrin Johnson.*
Feb. 6—"His Taxi and Shame" (Keystone), two reels. *Ford Sterling.*
Feb. 13—"His Picture in the Papers" (Fine Arts), five reels. *Fairbanks.*
Feb. 13—"Honor's Altar" (Kay-Bee), five reels. *Herricelle, Stone, Edwards.*
Feb. 20—"Peggy" (Kay-Bee), seven reels. *Billie Burke.*
Feb. 27—"Don Quixote" (Fine Arts), five reels. *De Wolf Hopper.*
Mar. 5—"Hell's Hinges" (Kay-Bee), five reels, *Wm. S. Hart.*
Mar. 5—"Daphne and the Pirate" (Fine Arts), five reels. *Lillian Gish.*
Mar. 5—"A Village Vampire" (Keystone), two reels. *Fred Mace.*
Mar. 5—"The Judge" (Keystone), two reels. *Chas. Murray.*

UNIVERSAL (RED FEATHER).

Feb. 2—"A Knight of the Range." five reels. *Harry Carey.*
Feb. 14—"The Sphinx," five reels. *Kelsey* and *Shannon.*
Feb. 21—"Sons of Satan," five reels.
Mar. 13—"The Pool of Flame," five reels. *J. Warren Kerrigan.*
Mar. 20—"Divorced Waters," five reels. *Wm. Dowlan.*

BLUEBIRD.

Feb. 7—"Undine," five reels. *Ida Schnall.*
Feb. 14—"Hop, the Devil's Brew," five reels. *Lois Meredith.*
Feb. 21—"The Wrong Door," five reels. *Carter De Haven.*
Feb. 28—"The Grip of Jealousy," five reels. *Louise Lovely.*
Mar. 6—"Rupert of Hentzau," five reels. *Jane Gail* and *Henry Ainley.*
Mar. 13—"The Symbol of the Weak," five reels. *Mary Fuller.*
Mar. 19—"The Yaqui," five reels. *Hobart Bosworth.*
Mar. 26—"The Flirt," five reels. *Marie Walcamp.*
Apr. 2—"Tangled Hearts," five reels. *Louise Lovely.*

V. L. S. E.

Feb. 7—"The Crown Prince's Double" (Vlte.). *Maurice Costello.*
Feb. 7—"Thou Shalt Not Covet" (Selig). *Tyrone Power.*
Feb. 14—"The Writing on the Wall" (Vlte.), five reels. *Edgar Lewis.*
Feb. 21—"Kennedy Square" (Vlte.), five reels. *Antonio Moreno.*
Feb. 28—"The Discard" (Essanay), five reels. *Virginia Hammond.*
Mar. 6—"Unto Those Who Sin" (Selig), five reels. *Fritzi Brunnette.*
Mar. 20—"The Two-Edged Sword" (Vlte.), five reels. *Edith Story* and *Evart Overton.*
Mar. 27—"The Supreme Temptation" (Vlte.), five reels. *Antonio Moreno* and *Dorothy Kelly.*
April 10—"The Vital Question" (Vlte.), five reels. *Virginia Pearson.*

WORLD FILM.

Jan. 24—"The Ballet Girl," five reels. *Holbrook Blinn.*
Jan. 31—"Fruits of Desire," five reels. *Robert Warwick.*
Feb. 14—"Love's Crucible," five reels. *Frances Nelson.*
Feb. 21—"A Woman's Power," five reels. *Mallie King.*
Feb. 28—"A Pawn of Fate," five reels. *Geo. Beban.*
Feb. 27—"The Unpardonable Sin," five reels. *Holbrook Blinn.*
Mar. 6—"As In a Looking Glass," five reels. *Kitty Gordon.*
Mar. 13—"To Him That Hath," five reels. *Robert Warwick.*
Mar. 20—"The Hand of Peril," five reels. *House Peters.*

STATE RIGHTS FILMS.

CALIFORNIA M. P. CO.

Feb.—"The Western Law," five reels.
"The Woman Who Dared," five reels.

RAVER.

"The Other Girl," five reels.

B. F MOSS.

"Three Weeks," five reels.
"Salamander," five reels.
"One Day," five reels.

SUN PHOTOPLAY CO.

"The Princess of India," five reels.

PHOTODRAMA CO.

"How Molly Made Good," five reels.

HANOVER FILMS.

"Marvelous Macister," six reels.
"Should a Baby Die?"

SOL LESSER.

"The Ne'er Do Well."

PROGRAMS.

GENERAL.

BIOGRAPH.

Mar. 13—"The Lady and the Mouse" (Dr.)
Mar. 14—"A Grip of Gold," two reels (Dr.)
Mar. 15—"The Rejuvenation of Aunt Mary," three reels (Com.-Dr.)

ESSANAY.

Mar. 14—Title Not Reported.
Mar. 15—Title Not Reported.
Mar. 18—Title Not Reported.

KALEM.

Mar. 14—"Ham Agrees With Sherman" (Com.)
Mar. 15—"The Eveleigh Town Club" (Com.)
Mar. 17—"A Flock of Skeletons" (Com.)

LUBIN.

Mar. 18—"The Butler," one reel (Com.)
Mar. 16—"The Gulf Between," three reels (Dr.)
Mar. 13—"Dare Devil Bill," one reel (Com.)

SELIG.

Mar. 13—Selig-Tribune, No. 21 (Top.)
Mar. 16—Selig-Tribune, No. 22 (Top.)
Mar. 18—"Toll of the Jungle" (Dr.)

VIM.

Mar. 16—"Nerve and Gasoline" (Com.)
Mar. 17—"A Pair of Skins" (Com.)

VITAGRAPH.

Mar. 13—"Putting Pep in Slowtown" (Com.)
Mar. 17—"Freddy Ads Matrimony" (Com.)
Mar. 18—"Miss Warren's Birthday," three reels (Dr.)

KNICKERBOCKER STAR FEATURES.

Mar. 17—"Mismates," three reels (Dr.)

MUTUAL.

AMERICAN.

Mar. 14—"The Suppressed Order," three reels (Dr.)

BEAUTY.

Mar. 15—"Plotters and Papers," one reel (Com.)
Mar. 19—"Tips," one reel (Com.)

CUB.

Mar. 17—Title Not Reported (Com.)

FALSTAFF.

Mar. 13—"Theodore's Terrible Thirst," one reel (Com.)
Mar. 16—"Rufus's Rube Relations," one reel (Com.)

GAUMONT.

Mar. 19—"Seb America First" and "Keeping Up with the Joneses" (Split).

MUTUAL.

Mar. 16—Mutual Weekly, No. 63 (Top.)
Mar. 13—Masterpiece De Luxe.
Mar. 15—Masterpiece De Luxe.
Mar. 18—Masterpiece De Luxe.

MUSTANG.

Mar. 17—"Curlew Corliss," three reels (Dr.)

THANHOUSER.

Mar. 15—"The Whispered Word" (Dr.)

VOGUE.

Mar. 16—Title Not Reported.
Mar. 19—Title Not Reported.

UNIVERSAL.

RED FEATHER.

Mar. 13—"The Fool of Flame."

NESTOR.

Mar. 13—"The Deacon's Waterloo" (Com.)
Mar. 17—"Across the Hall" (Com.)

GOLD SEAL.

Mar. 14—"Born of the People," two reels (Dr.)

REX.

Mar. 14—"The Bold, Bad Burglar" (Com.)
Mar. 17—"The Cry Girl" (Dr.)
Mar. 19—"Behind the Curtain" (Dr.)

IMP.

Mar. 14—"Her Invisible Husband" (Com.)
Mar. 17—"Patterson of the News," two reels (Dr.)

LAEMMLE.

Mar. 15—"Lonesomeness" (Dr.)

L-KO.

Mar. 19—"Live Wires and Love Sparks," three reels (Com.)

VICTOR.

Mar. 15—"Orders is Orders," two reels (Com.)

POWERS.

Mar. 16—"Sammie Johnson, Strong Man" and "Safety First" (Split).

PICTURE PLAY REPORTS.

"AS IN A LOOKING GLASS."

PRODUCED BY WORLD FILM CORP. FIVE REELS.

Released Mar. 6. World Film Corp.

STORY—Melodrama of intrigue.
SCENARIO—Fairly good.
DIRECTION—Splendid.
ACTION—Fair.
SITUATIONS—Some splendid.
ATMOSPHERE—Dandy.
CONTINUITY—Lacking.
SUSPENSE—Overdone.
DETAIL—Accurate.
COSTUMES—See remarks.
ACTING—Average.
PHOTOGRAPHY—Clear.
CAMERA WORK—Fine.
LIGHTING—O. K.
EXTERIORS—Magnificent.
INTERIORS—Artistic and natural.
BOX OFFICE VALUE—The name of Kitty Gordon will draw.

REMARKS.

That Kitty Gordon is a beautiful woman most everyone knows, and that Kitty Gordon wears the most stunning wardrobe no one can deny, but that Kitty Gordon cannot act is apparent throughout the five reels. The story lacks conviction, and while the photoplay is staged in an acceptable manner there is nothing to it but Kitty and her marvelous clothes. The star is supported by an excellent cast, and she suffers by contrast when acting. Feminine patrons of the movies will gasp with astonishment when they view the assortment and style of Kitty's costumes, which fit her like the "paper on the wall." It is an interesting feature not as a screen drama but as a fashion show.

Prel.

"TO HAVE AND TO HOLD."

PRODUCED BY LASKY. FIVE REELS.

Released Mar. 6. Paramount.

STORY—An adaptation of the novel by Mary Johnston.
SCENARIO—Splendidly constructed.
DIRECTION—Par excellence.
ACTION—Smooth and interesting.
SITUATIONS—Admirably staged.
ATMOSPHERE—Carries you back to the days of yore.
CONTINUITY—Scene follows scene in natural sequence.
SUSPENSE—Correctly maintained.
DETAIL—Almost perfect.
COSTUMES—Picturesque and in keeping.
ACTING—Broadway standard.
PHOTOGRAPHY—Good.
CAMERA WORK—The dissolves are timely and praiseworthy.
LIGHTING—See remarks.
BOX OFFICE VALUE—A strong feature that will undoubtedly draw.

REMARKS.

The picturized version of Mary Johnson's famous novel is bound to strike a responsive chord among those who possess any degree of sentiment. No undue haste is exhibited in revealing the story, and the scenes follow each other in natural sequence, and in consequence this photoplay contains every element of charm and interest. The lighting effects are well nigh perfect, and one may see numerous screen plays before viewing such splendid direction.

The entire production is praiseworthy. Mae Murray, in the role of Lady Jocelyn, lent to the part a refreshing youthfulness combined with a dignity that was pleasurable to behold. Wallace Reid, as the gentleman adventurer, proved a heroic and likeable gallant, playing with ease and smoothness. Tom Forman's Lord Carnal was not overplayed, and in spite of the villainous methods used by the king's favorite, one could not refrain admiring "the devil may care" fellow. The remainder of the cast proved themselves artists of first rank in the voiceless drama.

Prel.

"DIPLOMACY."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Feb. 28. Paramount.

STORY—Adaptation of the famous play of the same name.
SCENARIO—Average.
DIRECTION—Good.
ACTION—Slow.
SITUATIONS—Well played.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Fair.
DETAIL—O. K.
COSTUMES—Consistent and accurate.
ACTING—Excellent cast.
PHOTOGRAPHY—Standard.
CAMERA WORK—Average.
LIGHTING—Ordinary.
EXTERIORS—Convincing.
INTERIORS—Right.
BOX OFFICE VALUE—Marie Doro's name, coupled with drawing power of play should form strong box office combination.

REMARKS.

"Diplomacy," as filmed by the Famous Players, is acceptable as a feature film of the best grade, on the whole, but the picturized version, somehow, seems to lack the appeal of the piece in oral stage form. The role of Dora is played exceedingly well by Marie Doro, while Elliott Dexter makes Julian a particularly pleasing characterization. A sincere performance is that of Edith Campbell Walker, as Countesse Zicka, and Geo. Majeroni lends an air of distinction to his impersonation of Count Orloff. Just at this time, when the newspapers are full of diplomatic discussions and war talk, "Diplomacy" should prove, aside from its entertainment value, an attraction of strong current interest.

Eik.

"A WOMAN'S POWER."

PRODUCED BY BRADY. FIVE REELS.

Released Feb. 21. World Film Corp.

STORY—Adaptation of the novel by Chas. Nevils Buck.
SCENARIO—Fairly good.
DIRECTION—Average.
ACTION—Average.
SITUATIONS—Fair.
ATMOSPHERE—Poor.
CONTINUITY—Broken.
SUSPENSE—Average.
DETAIL—Could be improved.
ACTING—Not up to standard.
COSTUMES—O. K.
PHOTOGRAPHY—Good.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Not convincing.
INTERIORS—Average.
BOX OFFICE VALUE—Problematical.

REMARKS.

Much has been taken for granted in this feature, and the impression gained is that it was hastily put together. Mollie King was not burdened with too much responsibility in the role of Minerva Rawlins, and the interpretation given to the role of Newt Spooner by Douglas MacLean could be vastly improved. The remainder of the cast was acceptable.

Jem.

"THE COUNT OF TEN."

PRODUCED BY METRO. TWO REELS.

Released Feb. 28. Metro.

STORY—A typical Sydney Drew comedy.
SCENARIO—Fair.
DIRECTION—Passable.
ACTION—Draggy.
SITUATIONS—Conventional.
ATMOSPHERE—O. K.
CONTINUITY—Uneven.
SUSPENSE—Lacking.
DETAIL—Could be improved.
COSTUMES—All right.
ACTING—Ordinary.
PHOTOGRAPHY—Good.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Natural.
INTERIORS—Up to standard.
BOX OFFICE VALUE—Sydney Drew has a rollowing.

REMARKS.

"The Count of Ten" is a very tedious comedy, lacking in humorous qualities and possessing little to recommend it. Sydney Drew is such a capable fun maker it seems idle for him to waste his efforts on puerile re-hashed farces of this character. It behooves the Metro to get their ex-Vitagraph star comedian a few regular comedy stories.

Eik.

NILES WELCH INJURED.

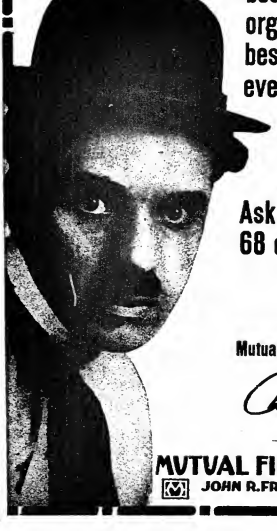
Niles Welch, a motion picture player, is in Fordham Hospital, New York, suffering from injuries that almost resulted in his death.

While working in a scene in the Westchester hills he was directed to hide behind a boulder, and when another player approached on horseback to spring out and stop the animal.

Welch did as he was told, but a rifle carried by the rider struck him across the forehead. He fell senseless, and was unconscious for five hours. It was feared for a time that he had also sustained a fractured skull.

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MUTUAL FILM CORPORATION

JOHN R. FREULER, PRESIDENT

TIMELY PICTURE TOPICS.

WORD COMES FROM LOS ANGELES that the new Horsley production, "Vengeance Is Mine," with Crane Wilbur starring, has broken all house records at the Garrick Theatre in that city.

BERTHA KALICH, the star of the Wm. Fox Company, has acted in the legitimate theatre in seven languages—Roumanian, Hungarian, Polish, Russian, Italian, German and English. Her American debut was made on the East Side, New York, in a Jewish play.

THE KEYSTONE DAILY NEWS SERVICE informs us that Mack Sennet, the director-general, has engaged a lady who weighs in at 234 pounds, to play opposite Willie Collier in a forthcoming Keystone release. The female was formerly a policewoman at the Panama-Pacific Exposition.

GEORGE FITZMAURICE, Pathe producer, has written a lengthy article on the art of directing that is timely.

H. I. SHAPIRO, sales manager of the Fox films, recently in charge of the Detroit office, has been transferred to the Philadelphia office of the company.

ERNEST E. OTTKE, of Elisberg Ottke Co., left New York last week for the South, where he has been engaged to work for one of the film concerns.

H. SHERMAN MARTIN, war correspondent and *N. Y. Evening Sun* photographer, who has been lecturing on the "Life of Francisco Villa" film at the Knickerbocker, New York, has received an offer to tour.

DURING THE RECENT FILMING of one of the Keystone comedies, $48,000 in real money was used in one scene by Fred Mace.

WILLIAM GILLETTE, the famous author and star of "Secret Service," has begun his studio work for the Essanay Co.

BLEECKER HALL, camera man for the Hippodrome Film Company, has brought with him from the European fighting zone some remarkable scenes of warfare as conducted to-day.

A battle between two aeroplanes in mid-air, in which one of the machines is destroyed, and the actual bombardment of a Turkish city on the Black Sea by the Russian fleet are among the thrilling occurrences.

SIDNEY E. ABEL has been appointed manager of the Chicago office of the V. S. L. E. C. E. Shurtleff replaces Abel at the Cleveland branch.

MARGUERITE CLARK is busily at work in the Famous Players studios, in New York, in a new five reeler.

D. S. MARKOWITZ has resigned as manager of the California Universal Film Exchange.

T

SECOND TRIANGLE NIGHT

BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

TRIANGLE FILM CORPORATION

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CALIFORNIA

ANNOUNCES

An unprecedented opportunity for State Rights Buyers In its two forthcoming

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Supreme in Emotional Art

IN

"THE WOMAN WHO DARED"

A Story of Love, Adventure and Political Intrigue.

By C. N. and A. M. Williamson

TO BE RELEASED IN MAY.

OTIS SKINNER

America's Foremost Romantic Actor

IN

"KISMET"

A Picturization of Edward Knoblauch's Oriental Pageant-Drama.

In which Mr. Skinner scored his greatest stage success.

TO BE RELEASED IN JULY.

Through Arrangement with Alice Kauser.

"I can think of no play more magnificently equipped for picturization than Edward Knoblauch's 'Kismet,' as interpreted by Otis Skinner."
EDWARD SHELDON.

"With its absorbing story and its gorgeous Oriental color, 'Kismet' should make an epochal motion picture. No subject that I know of is so well suited to the magic of the screen."
MRS. FISKE.

"It is a great good fortune that Mr. Otis Skinner's wonderful performance in 'Kismet,' of this gorgeous Oriental panorama, can be perpetuated on the screen."
CLAYTON HAMILTON.

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A seven reel film dramatization

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PHILADELPHIA.

"The New Henrietta," at the Adelphi, is the only change at the downtown houses. The other attractions are doing a land office business.

ADELPHI (Leonard Blumberg, mgr.)—"The New Henrietta," with the star company, 6, for a two weeks' stay.

LYRIC (Leonard Blumberg, mgr.)—"The Only Girl" has struck the popular fancy, and the houses have been big. The third week began 6.

FORREST (Nixon & Zimmerman, mgr.)—The new Ziegfeld "Follies" had a capacity house last week. The second week began 6.

BROAD (Nixon & Zimmerman, mgrs.)—"Pollyanna," with Patricia Collinge, continues to big houses. The seventeen week started 6.

GARRICK (Charles C. Wanamaker, mgr.)—The laughs continue with "Twin Beds." The fifth week started 6.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co., with Geraldine Farrar, in "Sans Gene," drew one of the biggest houses of the season, 28.

WALNUT (Edgar Strakosch, mgr.) — Thurston, magician, 6 and week.

KNICKERBOCKER (Wm. W. Milter, mgr.)—The stock, in "Paid in Full," 6 and week.

AMERICAN (Wm. F. Barry, mgr.)—The Arvine Players, in "Under Cover," 6-11.

CHESTNUT STREET OPERA HOUSE (B. F. Keith, management)—The German war films ended a four weeks' stay 4. Beginning 6, the film production of "Prohibition."

B. F. KEITH'S (H. T. Jordan, mgr.)—Sam Bernard is the headliner 6-11. Others are: Cressy and Dayne, "The New Producer," Anna Chandler, Moon and Morris, Monroe and Keller, Hennie Quintette, Maurice Burkhart, Togan and Geneva, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 6-11: "The Miniature Revue," Cycling Brunettes, Baby Helen Revue, Evelyn May and company, Weimers and Burke, Harris and Manion, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—For 6-8: "It Happens Every Day," Moore and Elliott, Connolly and Madison, Olympic Trio, and Kublick. For 9-11: "Ye Olde Time Minstrels," Billy Rogers, Farley and Butler, Rice, Selly and Scott, Phyllis Gilmore and company, and Joe Lanigan.

WM. PENN (Wm. Penn Amusement Co., mgrs.)—6-11: Six American Dancers, "The Heart of the Blue Ridge," Kramer and Morton, De Voie and Davies, Herbert's seals, Cliff Bailey, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Week of 6-11: Wm. B. McCallum and company, Clifford Ripple and company, Lottery, Cedes De Gascogne, Clements and O'Connor, Henry Frey the Scampa, Hayes and Thatcher, Mueller and Mueller, the Kamarran Japs, and moving pictures.

NIXON (Fred'k Nixon-Nirdlinger, mgr.)—Nixon-Dunbar's Serenaders, Loyal's bonnds, McCowan and Gordon, Adelaide Fairchild, Diamond and Grant, Lee Tong Foo, Cohen and Sherman, and moving pictures.

COLONIAL (Charles E. Thropp, mgr.)—Week of 6-11: Coccia and Amato, Juliette Dika, Tate's "Motoring," Trey Mahl and Wall Gray and company, Zeno, Jordan and Zeno, Lloyd and Whitehouse, Ted and Corinne Breton, Fermanc, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—The Star and Garter Show 6 and week.

GAIETY (Joseph Howard, mgr.)—Wine, Women and Song March 6-11.

TROCADERO (Robert Morrow, mgr.)—Tip Top Girls 6-11.

DUMONT'S (Frank Dumont, mgr.)—The principal skit last week was a burlesque of "Twin Beds," which pleased the crowds. Charles Boyle, Vic Richards, Will Lawrence, and Eddie Cassady were the stars, and they all scored individual hits. The first part was as pleasing as ever.

Harrisburg, Pa.—Orpheum (Wilmer, Vincent & Appel, mgrs.) week March 6-11. "The Battle Cry of Peace." Louis Mann 13.

AUDITORIUM.—San Carlo Grand Opera Co. 28, 29.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—Limited engagement of Griffith's wonder film, "The Birth of a Nation," starting Sunday matinee, March 5.

SHUBERT (Melville Stolz, mgr.)—"The Hawk" is the attraction 6-11.

GAIETY (Dore W. Stoart, mgr.)—The Girl Trust 5-11.

STANDARD (L. Reichenbach, mgr.)—The Tempters 5-11.

PRINCESS.—"Mutt and Jeff in College" 5-11.

PARK (J. S. Tillman, mgr.)—"The Master of the House" 5-12.

SHENANDOAH (Wm. Zepp, mgr.)—"The Chimes of Normandy" 5-12.

VICTORIA (W. C. Marcum, mgr.)—Gustav Hilmer, of the German Theatre, will have his decision on which occasion a first time in America presentation of Paul Quensel's character study "The Old Musician," is to be given Sunday night, March 5.

AMERICAN.—De Wolf Hopper, in the Griffith film of Cervantes' classic comedy, "Don Quixote," heads the bill. Fatty Arbuckle and Mabel Normand, in "Bright Lights," and "His Pride and Shame."

KING'S.—Billie Burke, in "Peggy." The Griffith lesson in preparedness, a war drama of 1920, entitled "The Flying Torpedo," follows.

HIPPODROME.—"Convict 666" 5-11.

NEW GRAND CENTRAL (Wm. H. Sievers, mgr.)—Marie Doro will be seen in the role of Dora, in "Diplomacy," March 5-11.

COLUMBIA.—Bill 6-11: Alexander Carr, "Overtones," George McKay and Ottl Ardine, the Avon Comedy Four, Al. and Fannie Steadman, Joe Laurie and Aleen Bronson, the Musical Gordon Highlanders, the Curzon Sisters, the Orpheum Travel Weekly.

GRAND OPERA HOUSE.—Bill 6-11: The Cabaret Girls, Jack Nilow, the Great Bartell, Hester Santos and Jacque Hays. Five or six other acts will extend the bill.



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BOSTON.

Strong hold over attractions predominate week of March 6, only one new offering being noted at the legitimate houses. Burlesque, vaudeville and screen shows continue to go along at a never better clip.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Lou Tellegen began an engagement at this house 6, in "A King of Nowhere." Olive Tell and Sydney Greenstreet are prominent in the supporting cast.

PLYMOUTH (Fred E. Wright, mgr.)—"Heart o' the Heather," starring George MacFarlane, began its second week.

COLONIAL (Chas. Frohman & Wm. Harris, mgrs.) —"Around the Map" in its second week.

YE WILBUR (Wilbur Theatre Co., mgrs.)—Eighth and last week of "It Pays to Advertise." "Hobson's Choice" comes 18.

PARK SQUARE (Fred E. Wright, mgr.)—Fifth and final week of "Over the Top" opened 6. "Masked Model" is due 13.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 6-8: Gray and Old Rose, Dickinson and Deagon, "Best of Friends," Vic and Lynn, Harry Breen, and Provost and Brown. For 9-11: "College Days," Weston and Leon, Merlin, George Davis family, others.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 6-8: Gray and Scott, Merlin and Dr. Clark, Geo. McFadden, Reckless Trio, and others. For 9-11 El Mina, Hawaiian Days, "Best of Friends," Sandy Shaw, Livingston Trio, and others.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 6-8: Hawaiian Duo, Weston and Leon, Quinn and Mitchell, Burke, Tuohey and company, Max G. Son Troupe, and others. For 9-11: Williams and Merrigan, Dickinson and Deagon, O'Brien-Havel Duo, Eddie Dowling, Provost and Brown, and others.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Fourth week of William Hodge in "Firing Sister," began 6.

HOLLS (Charles Frohman, Rich & Harris, mgrs.) —Henry Miller and Ruth Chatterton, in "Daddy Long Legs," still continue in favor.

CASTLE SQUARE (John Craig, mgr.)—Now in its fifth week. Between the Lines" continues to draw large audiences.

WALDRON'S CASINO (Charles H. Waldron, mgr.) —Week of 6, Roscy Posey Girls, with Harry Bentley, Midnight Maidens 13.

GAIETY (George E. Batcheller, mgr.) — The Broadway Girls, known elsewhere as the Puss Puss Co., week of 6. Al. Reeves 13-18.

HOWARD (George E. Lothrop jr., mgr.)—Week of 6, Auto Girls, Burlesquers and vaudeville, including: Bob Hall, Capt. Barnett and Son, Three Kitanos, Seiden and Bradford, Allaire, Daller Brothers, and George Murphy. Review of 1910 13-18.

KEITH'S (Robert G. Larsen, mgr.)—Bill 6-11: McIntyre and Heath, Joeie Heather, Horeilk Family, Hunting and Francis, Chief Caupolican, William Morris and company, Bailey and Norris, and Herbert's animals.

BOWDOIN SQUARE (George E. Lothrop, mgr.)— Bill 6-8: Marcus Comedy Co., Mike Sacks, Sandy Shaw, Daly and Thomas, and Joe Morris Serenaders. For 9-11: Marcus Comedy Co., Von and Davis, Ruth Goodwin, and Joe Morris' Serenaders.

BIJOU (Harry Gustin, mgr.)—Margaret Miles Henry, Alessandro Abbezini, and Bijou String Orchestra.

GORDON'S OLYMPIA (John E. Comerford, mgr.) —O'Brien and Eighmie, Joy and Lyndon, "Fun in Toyland," Lane, Platt and Timmons, and Ten Knights of the Desert.

SCOLLAY SQUARE (H. H. Malley, mgr.)—Week of 6: Excelsior Four, Alexander Patti and company, Dow and Dow, Miller, Parker and Sels, Looli Troupe, and others.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) Bill for March 6-11: Sirass and Becker, Leonard and Dempsey, Albert G. Cutler, Hudler, Stein and Phillips, Robert Hodges and company, Neptune's Garden, and Selig-*Tribune* Weekly.

OPERA HOUSE (E. A. Cuddy, mgr.)—The Emerson Players offer for 6 and week, "Nearly Married." "Along Came Ruth" 13-18.

MIKE'S, So. (W. E. Nelson, mgr.)—Nelt O'Brien's Minstrels 6, Paramount and Bluebird features 7-11.

Atlanta, Ga.—Atlanta (Homer George, mgr.) "The Eternal Magdalene" March 6-8, "Nobody Home" 9-11.

FORSYTH (Geo. Hickman, mgr.)—Bill 6-11: Ray Samuels, Hickman Bros., Ben Meyer and company, Williams & Wolfus, Leighton and Kennedy, and "On School Playgrounds."

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(*In answering ads. please mention* CLIPPER.)

CINCINNATI.

There was a theatrical angle to the last Rotary Club dinner, at the Sinton. Louis Mann was a guest of honor and presented a sketch, and Frances Ingram, the contralto of the Chicago Grand Opera Co., was heard, through the courtesy of Rotarian Jim Deroe.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"Young America" March 6-11. Otis Skinner is coming 13, in "Cock o' the Walk."

LYRIC (Carl Hubert Heuck, mgr.)—Margaret Anglin, in "The Vein of Gold," 6-11. "A World of Pleasure" follows, 12. "The Battle Cry of Peace" was shown 5.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 6-11: Flying Martins, White and Clayton, Mabel Adams and Marion Murray, "Tango Shoes," Charley Olcott, Searl Allen and Ed. Howard, Violet Dale, Noel Travers, Irene Douglas and company, Van and Schenck, and Milares, Pathe Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 6-12: Sebastian Merrill and his Yip-Yaps, Warren and Dietrick, James Francis Sullivan and company, Delphino and Delmore, Rae and Wynn, and the Three Jemetts. Motion pictures.

MUSIC HALL.—The Cincinnati Symphony Orchestra gave a popular concert 5.

GERMAN (Otto Ernst Schmid, mgr.)—The German Theatre Co. give Edmund Eysler's operetta, "Schusternsadel," at Manager Schmid's annual testimonial, 5.

OLYMPIC (Harry Hart, mgr.)—The Blue Ribbon Girls 5-11. The Frolics of 1915 follows 12.

PEOPLE'S (William Hexter, mgr.)—The Garden Girls came 5, and offered "Come Into the Garden, Maud" and "Under the Goo-Goo Tree."

SAN FRANCISCO.

COLUMBIA.—Second week of films of "Home Life of Sarah Bernhardt" and "The Princess of India" began March 5.

CORT.—Second week of the photodrama, "The Whirl of Life" began 5.

ALCAZAR.—Stock company, in "The Traveling Salesman."

ORPHEUM.—Bill 5-11: Dorothy Jardon, Mary Servoss and company, McCormick and Wallace, Herbert Germaine Trio, Master Frankie Murphy, James H. Cullen, Moore, O'Brien and Cormack, George Whitney and Sadie Burt, and Orpheum Motion pictures.

EMPRESS.—Bill 5-11: McGood and Tates, Hendrick's "Belle, Isle" company, Arco and Dulitz, Bob Warren, Karnai, Mr. and Mrs. Mark Murphy, and feature films.

PANTAGES'.—Bill 5-11: Frank Bush, Imperial Troupe of Trick Cyclists, the Cannibal Maids, with Gus Elmore, Grace McCormick, the Violin Fiends, and moving pictures.

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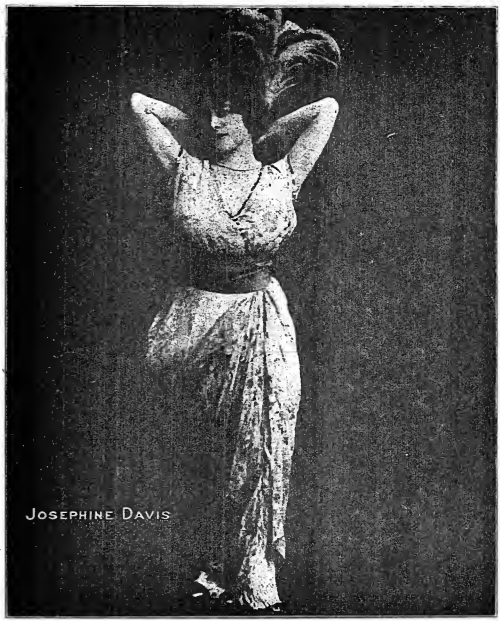
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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by FRANK QUEEN, 1853. NEW YORK, MARCH 18, 1916. VOLUME LXIV—No. 6 Price, Ten Cents.

NEW KEITH HOUSE FOR BROADWAY.

THE CLAREMONT TO BE BUILT AT NINETY-SIXTH STREET.

MARCUS LOEW CONTEMPLATES BUILDING.

The territory up to the present offering no opposition to William Fox's Riverside, Nemo and Riviera Theatres, will be the stage for lively competition on the completion of the new Keith house to be located at Ninety-sixth Street and Broadway.

The house, which is to be called the Claremont, will seat about 2,700 people, and will have an apartment house built over it. The cost is set in the neighborhood of three-quarters of a million dollars, but from the plans and reports the amount will be greatly in excess of this figure, as it is intended to make the edifice a model structure in every respect.

The United Booking Office acts of the same standard as are now showing at the Royal, Alhambra and Colonial will play at the same prices prevailing at the theatres mentioned.

Marcus Loew has been offered several sites suitable for the building of a theatre in the immediate neighborhood, and it is expected a Loew house will also be operating in this vicinity by the Fall season.

At present there are four theatres playing vaudeville and one showing Broadway productions, located between Eighty-sixth Street and One Hundred and Tenth Street, and it is a certainty that there will be some radical changes in the policy of several, which have been doing only a fair business, soon after this invasion.

UNDER FIRE.

REFORM GUNS RAKE "A WORLD OF PLEASURE" IN CINCINNATI.

Days before the arrival of the New York Winter Garden show at the Lyric, Cincinnati, the Federation of Churches and the Catholic Federated Societies made a united protest against the "paper" which was sent out announcing the coming of "A World of Pleasure." The advance literature was called an affront to the womankind of Cincinnati. Mayor Puchte was asked to take action and repress or drape the bare-legged ballet. The announcement is made the show will pass muncipal muster with no ground for complaint.

TRAYMORE, ATLANTIC CITY, TO HAVE SUMMER REVUE.

The Hotel Traymore, at Atlantic City, will offer a Summer revue beginning early in June. The show will probably be produced by Julian Alfred. About eighteen girls will be engaged for the chorus.

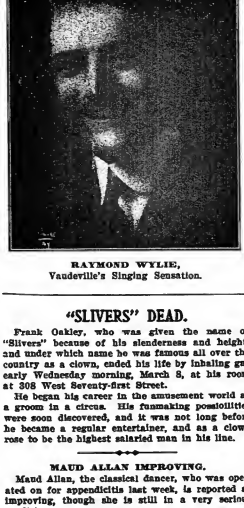
COMMITTEE DISAPPROVES FILM TIME LIMIT.

BILL UNFAVORABLY REPORTED IN BOSTON.

Before an audience which included several hundred theatrical people, the legislative committee heard and reported unfavorably on the bill, proposed by Representative S. Chapman, formerly an actor, limiting the time a film may be shown continuously to thirty minutes, with an intermission of ten minutes.

One speaker for the bill, said to be an organizer for the White Rats, claimed the bill would directly help actors, stage hands, musicians and all connected with the business, by making it necessary to play more acts. No stone was left unturned, the effect on the eyesight and morals of the audience even playing a part in the arguments advanced.

Film companies and vaudeville houses opposed, and apparently defeated the bill.



RAYMOND WYLIE,
Vaudeville's Singing Sensation.

"SLIVERS" DEAD.

Frank Oakley, who was given the name of "Slivers" because of his slenderness and height, and under which name he was famous all over the country as a clown, ended his life by inhaling gas early Wednesday morning, March 8, at his room at 308 West Seventy-first Street.

He began his career in the amusement world as a groom in a circus. His funmaking possibilities were soon discovered, and it was not long before he became a regular entertainer, and as a clown rose to be the highest salaried man in his line.

MAUD ALLAN IMPROVING.

Maud Allan, the classical dancer, who was operated on for appendicitis last week, is reported as improving, though she is still in a very serious condition.

MAY TAX CINCINNATI CABARET SHOWS.

Cincinnati may put a new tax on all cabaret shows. Many restaurants and cafes are adding that feature of show life. One hundred is the estimate of singers and specialists now appearing in Cincinnati cabaret performances. Cincinnati is seeking new methods of increasing her revenue.

"KING HENRY VIII."

"King Henry VIII," the pageant play, was produced by Sir Herbert Tree, Tuesday, March 14, at the New Amsterdam, New York, as his opening offering to the Shakespeare Tercentenary Festival, with his original production from His Majesty's Theatre, London. It was presented for the first time in America, May 15, 1916, at the New Park, New York, situated in Park Row, directly opposite the Post Office.

Sir Henry Irving's revival was richly rewarded by the support of the public, the production running for two hundred and three nights. Ellen Terry contributing to the success of the production, and Sir Henry Irving, in the part of Wolsey. William Terriss, who was murdered some years ago, played the King, while J. Forbes-Robertson was Buckingham, and Violet Vanbrug, Anne Boleyn, but in Tree's revival she appeared as Katherine.

Sir Herbert Tree's is presented in its entirety with an excellent cast, including Viola Wyms Matthison as Katherine, Lyn Harding as Henry VIII, Charles Dalton as Buckingham, Herbert Beerbohm Tree as Cardinal Wolsey.

"EVERYMAN'S CASTLE" DATE SET.

The announcement last week that H. H. Frazee will produce "Everyman's Castle" is followed by the appointment of its *premiere*, which has been set for March 20 at the Cort, Atlantic City. An engagement at the Cort, Chicago, is scheduled.

The cast will include Kathleen Comfort, in the leading ingenue role; Wilton Lackaye, Kitty Gordon, Emily Ann Wellman, Cyril Scott and Effingham Pinto.

Robert Milton is staging the piece.

NIXON DENIES COMPLAINT.

Samuel F. Nixon filed his answer to the complaint of his former partner, J. Fred Zimmerman, March 8, in the Court of Common Pleas, Philadelphia. Mr. Nixon asserts that the partnership existing between Mr. Zimmerman and himself had discontinued in 1912, excepting in the Garrick Theatre. This was to continue until their lease of the building was assigned to a corporation, which was done in August, 1913.

Their holdings were in the form of corporations, in which they both held stock, and all payments due Mr. Zimmerman accrued to him as dividends of the corporations, which, Mr. Nixon claims, he received.

Finally, Mr. Nixon denies that the books were at any time closed to Mr. Zimmerman.

RITA JOLIVET A COUNTESS.

News became known last week of the marriage of Rita Jolivet to Count Giuseppe de Cippico, on Jan. 28, in London. Miss Jolivet announces that she has retired from the stage.

"LITTLE MISS SPRINGTIME."

"Little Miss Springtime," an operetta by Emmerich Kalman, with the book by Guy Bolton, will be produced by Klaw & Erlanger next season. In its original form, as presented in Vienna with remarkable success, it was known as "Miss Rabbit Foot." It is planned that "Little Miss Springtime" shall be one of the first Klaw & Erlanger productions to be presented in the new season.

PARIS TO SEE "POTASH & PERLMUTTER."

"Potash & Perlmutter" has been translated into French by John Raphael, and will be presented by Max Dearly early next month at the Bouffes Parisiens Theatre.

ACTORS FAVOR UNION IDEA.

QUESTION WILL BE REFERRED FOR OFFICIAL CONFIRMATION.

WILL BE DECIDED MAY 15.

Unanimously in favor of having the question of joining the American Federation of Labor, and thus working in harmony with the White Rats Actors' Union, voted upon, eight hundred members of the Actors' Equity Association, at a special meeting held at the Hotel Astor, New York, March 9, decided to bring up the question for final decision at the annual meeting of the society, May 15.

Francis Wilson, president of the association, in opening the meeting outlined the question, and Fred Niblo spoke on behalf of the White Rats.

Joe Hedges was present to present the legal points, and gave his endorsement by saying: "If I didn't believe in your cause I wouldn't be here." He also referred to the power and responsibilities of organization.

Digby Bell read the resolution:

"Resolved, That the question of whether or not the Actors' Equity Association should affiliate with the American Federation of Labor be submitted to a vote at the next annual meeting of the association, to be held the third Monday in May."

Other speakers were: Thomas Wise, Milton Sills, Wilton Lackaye, Edwin Arden, Frank Mills, Wm. Hartigan and Jay Wilson.

John Drew was heard from, advising the matter to be brought before the annual meeting.

President Francis Wilson is quoted as follows:

"Hitherto actors have refused to organize for their own protection, giving as an excuse that theirs was an artistic profession, and that it was beneath the dignity of an artist even in his own protection to employ the methods of the mechanic. That was all very well at a time when few classes of people were organizing, and there was but little need for protection as a profession, but at this particular time and period, when all classes, that is, artists and artisans and professors, are organizing for protection, even the actor has at last, thank God! his protective association. So that there is no need to hide our dignity, our artistic dignity, which has given way to necessity.

"Our members, having suffered for years under various injustices, or from various injustices, felt, of course, that our demands were equitable, and the managers felt that they were equitable. They not only felt that they were equitable, but knew they were. But they also said, equitable as they may be, let us see you come on and get them. They even dared us, they have even dared us, to come and get them, and up to the present time we have been afraid to take the dare.

"Are we any less important as a profession, as a people, than the stage mechanics? They took the dare, and they have now equitable contracts. Are we any less important than the musicians? Are we not more artistic? Are we not more temperamental? Are we not more hysterical than musicians? Yet these temperamental and hysterical musicians, from the snare drummer up to Paderewski, took the dare and they now have equitable contracts.

"I am not discouraged. I have great confidence in the fact that the actor will not stand forever under the insulting declaration of the manager of being the chief business boob of the universe, blind to his own interests and to his own dignity. We must move in this matter. Listening to the voice of caution, we have delayed, and delayed, and delayed until nothing has been accomplished toward our equitable demands.

"Nothing has been heard but the voice of the manager, who said: 'I told you so.' Now, what do you expect of these managers? That they will give you what you ask, simply for the asking, on a silver platter? Do you not know and have you not been told often enough that they are business men, pure and simple; that they will not yield a single point unless they are obliged to?

"But, God bless your souls! I know what you are going to do. You are going at last to be men and women, and in this year 1916, by loyal, legal co-operation, you are going to break this chain of professional business injustice under which you and our profession have suffered for a quarter of a century."

Fred Niblo said, in answering the objection to affiliating with hodcarriers and bricklayers:

"Why do they pick out these poor, inoffensive hodcarriers and bricklayers as a terrible example? There are hundreds of others; there are plumbers and shoemakers. Why should we not become affiliated with them? We, an association, are standing for the same standards of justice and equity that the hodcarriers stand for and the shoemakers stand for. But that is no reason why we should invite them to the house to tea every time we happen to meet them. I never saw a John Philip Sousa pal around with a hodcarrier in my life. It is not necessary."

The Chicago meeting, on the same day, was well attended, with John Drew, Blanche Ring, Charles Backus, Charles Stevenson and others as speakers.

At the other meetings in Boston, Chicago, Philadelphia and Los Angeles the resolution was favorably considered, and the question will be finally disposed of at the annual meeting.

ACTORS' FUND VAUDEVILLE BENEFIT.

The annual all-star vaudeville benefit for the Actors' Fund will take place at the Century, March 19, under the directorship of A. Paul Keith, E. F. Albee and Martin Beck. The following artists have volunteered and they will positively appear: Mitzi Hajos and Tom McNaughton, Nora Bayes, Kitty Gordon and Jack Wilson, Joseph Santley and the Magazine Girls, from "Stop! Look! Listen!" Dolly Sisters, Melville Ellis and Irene Bordoni, Nat Wills, Will Rogers, Belle Storey, Henry Lewis, Jack Hazard, Paul Gordon, and Fred Niblo, master of ceremonies. To this list some surprises will be added. Stage directors, Edward V. Darling and I. Robert Samuels.



BABER AND JANIS,
The Ragtime Melody Boys.

KARL DIETZ'S TROUBLES.

THE CASE OF THE MISSING EX-DIRECTOR OF LITTLE PLAYHOUSE.

Karl L. Dietz, formerly director of Cincinnati's Little Playhouse, the pretentious experiment of Helen Schuster Martin, has been the centre of a gossip storm in his old town. Only one thing is clear. He has left Cincinnati and is no longer officially connected with the Walnut Hills house. A story from Brooklyn says that Dietz is there.

JOSE COLLINS SAILS.

Jose Collins sailed March 11 on the *Rotterdam*, to appear in London in the leading role in "Sweethearts." She plans to remain abroad until next Autumn.

"A VEIN OF GOLD."

Cincinnati critics were kind to Margaret Anglin, but they said the play, "A Vein of Gold," didn't assay very high.

COPLEY THEATRE, BOSTON, SOLD TO FROHMAN

WILL FEATURE CHILD PLAYS AND DRAMAS.

The Copley Theatre, of Boston, originally named the Toy Theatre, built to uplift drama, and losing money in the attempt, has been purchased by the Boston Museum Company, and will be re-named the Frohman.

Several changes will be made, including the enlarging of the foyer and refurnishing the interior. It is reported that Mr. Frohman claims his acquisition is not only significant as the inception of another permanent theatre for drama in Boston, but also marks the establishment of a children's theatre.

Among plays to be presented will be the regular Frohman productions, and as opening feature for the last of the month, the child play, "Backetty Packetty House," will be produced by a professional cast.

At a meeting of the Players' League, held in Boston, it was declared that many three and four act plays had only one act that was really good, and therefore an evening's entertainment will consist of several one act plays, all good.

The children's feature will be permanent, performances being given on Monday, Tuesday, Thursday and Friday matinees, and Saturday mornings, the legitimate drama playing the other two matinees and six evenings. Sunday evening concerts are also planned.

The officers are: Gustav Frohman, managing director; Edw. A. Meyenburg, business manager, and Clara Barteaux, director of children plays and musical productions.

FRANK BOHM DEAD.

OFFICE TO CONTINUE UNDER DIRECTION OF LOU EDELMAN.

After an illness of four weeks' duration, Frank Bohm, the well known vaudeville agent, *died*, at the age of thirty-three years, March 9, at six o'clock in the morning. He leaves a widow and child, four years old, to mourn him.

Mr. Bohm started in business a short time ago, and had built up a clientele that afforded him an opportunity to enjoy all the comforts of life. Unfortunately for the widowed wife and child, no provision was made for any mishaps.

At the suggestion of Marcus Loew a meeting was held by Jos. Schenck, of the Loew Circuit; Jos. Loeb, of the Fox office, and Irving Cooper, the agent, who cared for Bohm's books during his illness, and it was decided to place Lou Edelman in charge of the office, and retain as his assistant Jack Mandel. It was further agreed that the profits accruing from the office were to go to Mrs. Bohm and her child, and also that the office would be conducted under the same name.

The above statement set at rest the minds of all performers who were booked by Bohm and were worried about their future representation.

The attitude of Mr. Loew and all others concerned toward the widow and her child has been the cause of much favorable comment, and their action justly deserves it.

PABST CABARET CLOSED.

PURITY SQUAD AND POLICE CO-OPERATE.

New York is minus one of its many cabaret and refreshment resorts owing to the closing of Pabst's Cabaret, on East Fourteenth Street, by the police, following a raid made Thursday night, March 9.

The place was elaborately decorated and reported to have been doing a thriving business, but the committee of fourteen, a purity league, it is said, found the entertainment furnished was too risque and the entertainers not properly clothed.

After the arrest of Mr. Markinson, the manager, it was claimed that the place was also operating without a license, as the one issued applied only to the cafe on the street level.

SUIT DISMISSED.

The suit brought by Mae A. Sullivan against Arthur I. Hoe for $150,000, for alleged breach of promise of marriage, was dismissed March 8 by Supreme Court Justice Finch.

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THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

INTERSTATE.—*The Police Gazette* can probably decide that point.

W. A. A.—The dealer alone can give.

H. H. B.—1. C deals next. 2. Dealer alone can give. 3. No count, no game. 4. Get Hoyle's from Dick & Fitzgerald, 18 Ann Street, New York.

E. C. G.—The joker being made the king of hearts, that hand wins.

EDGAR DUDLEY has opened his own booking office in Chicago.

THE ISIS THEATRE, in Grand Rapids, Mich., is now booked by Geo. H. Webster.

C. T. SMITH has purchased the Unique Theatre at Crystal Lake, Ill.

THE OPENING of "The Great Pursuit" has been postponed to March 22.

TERRE HAUTE will be the first stand of the Ringling Bros.' Circus under canvas, arriving here May 7, showing May 8.

THE Temple Theatre, Colorado Springs, Colo., will be converted into an athletic gymnasium and club.

ORA DUNLOP and SAMUEL GRAY, both members of the Smart Set Co., were married recently in Chicago.

THE THREE DOLCE SISTERS were forced to cancel a date at the new Regent Theatre at Muskegon, Mich., recently, owing to the illness of Rosalie.

JOHN WARNER, of the Rochester, N. Y., Stock Company, has been engaged as leading man with the Knickerbocker stock. He makes his first appearance 13 in "Outcast."

THE Professional Woman's League will give a Shakespeare birthday entertainment at the Hotel Biltmore, New York, April 24. Proceeds will be divided between the Actress' Emergency Fund and the P. W. L. Clubhouse Fund.

THE Balboa Amusement Producing Company of California has been granted a charter by the Secretary of State to conduct the business of play brokers and producers, in New York State.

NINA DAVIS has fully recovered from her recent illness.

BEN TIDWELL is now connected with the Majestic Theatre at Beloit, Wis.

TOM MORAN is head doorkeeper at the Academy, Jersey City, N. J.

WARREN WARREN has taken the management of "The California Orange Pickers."

ARNOLD KORFF, of the Irving Place Theatre Co., New York, is to play Iago to Hackett's Othello next month. He will later appear with Elsie Alder.

ROBERT HILLIARD, in "The Pride of Race," closes his engagement at the Maxine Elliott Theatre Saturday night, March 18.

MARY PICKFORD is busy in the studio, at work on new production, to be called "The Eternal Grind."

HAZEL DAWN is to appear shortly in a five part Famous Player film, "The Saleslady," by Willard Mack.

NORMAN JEFFRIES, formerly booking agent for vaudeville acts, is handling the publicity for the Lubin Film Co.

PHYLLIS KING, of Lasky's "Red Heads" company, and Dr. T. C. Marcato, a prominent Elk of Philadelphia, were married March 8 at 570 Van Cortlandt Avenue, Bronx.

THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

THE Monmouth Film Corporation of New Jersey, has been authorized to engage in the business of motion picture producers and exhibitors in this State. The concern is capitalized at $2,500,000.

THE HARVARD COLLEGE authorities will put into effect next year the rule that students who act in skirts may do so for one year only, as continued efforts in that line may tend to make them effeminate. The Yale College decided so some time ago.

PAULINE FREDERICK, of the Famous Players Company, begged to be allowed to star in "Andrea," but after appearing barefooted, as the part called for in many scenes, her enthusiasm has diminished, owing to the fact that her tootsies have been frequently bruised.

NEWS was received by Richard Carle of the death of his eighteen-year-old son, Lloyd, which occurred March 8 at Long Branch. As there was no understudy to take his place, Mr. Carle was obliged to play his leading comedy role in "The Golden Rejue of 1916," at the Astor, in spite of his bereavement.

THE ENGAGEMENT of Margery Maude, daughter of Cyril Maude, and Thomas Achelis, has been broken. Mr. Thomas has left the George Arliss company in "Paganini," in which they had both been touring, and is rehearsing with James K. Hackett, for "The Merry Wives of Windsor."

SAYING that he knew of no statute or common law that gave the police the right to pass upon the morals of a play, Vice Chancellor Howe refused to interfere in the production of "Marie Odile," last week, at the Newark Theatre, with Frances Starr. A motion made by John F. Manning, of the City Law Department, to dismiss an injunction restraining Chief of Police Long from interfering, was denied.

THE FOX THEATRE, at Aurora, Ill., now plays vaudeville on Sundays only.

THE FOLLIES closes its season April 26 in Bridgeport.

W. C. ROBINSON, well known aviator, was killed March 11 in a fall near Ewart, Ia.

BONNIE THORNTON has recovered from her recent illness.

JOHN F. BYRNE will shortly produce a novel motion picture from his own scenario.

KITTY O'BRIEN will have a lot of small potted shamrocks on sale at the White Rats' Ball, on St. Patrick's morn.

A MAGNIFICENT PROGRAM was arranged for the Wm. Winter testimonial at the Century, Tuesday afternoon, March 14.

THE BOWERY, New York, may have its name changed, as recommended by the Manhattan Bridge Transit Improvement Association.

THOMAS W. RYLEY sailed for England last Saturday, March 11, to look after some of his property.

ALEX. E. BEYFUSS, vice president of the California M. P. Company, is in Chicago this week, instituting an advertising campaign.

ALFRED SUTRO has been engaged to write a play for Jack Sherrill, son of the Frohman Amusement Co.'s president.

CHARLES HUNTER PADDEN, who has been confined to his room the past two weeks with *la grippe*, is well and out again.

"SHERLOCK HOLMES" is being picturized by the Essanay Co., with Wm. Gillette in the title role.

"POOR LITTLE PEPPINO," a six reel film, with Mary Pickford starring, broke the attendance record at the Broadway Theatre, New York.

TWELVE World-Equitable film stars will appear in person, March 16, at the New York Theatre, New York.

DAN MORRIS, of Moon and Morris, is at the Polyclinic Hospital, Philadelphia, for an operation on his right leg. He expects to resume work April 10.

AT THE HEARING on the local option Sunday movie bill held at Albany, of 57 mayors who replied to inquiry, thirty-four were in favor of the measure.

POLLY MORAN has temporarily discarded the rouge for burnt cork, and will hardly be recognized when she is seen in a new Keystone comedy.

VIRGINIA FOX BROOKS, of "The Great Lover" company, at the Longacre, is ill at the home of her father, Joseph Brooks, at 140 West Seventy-ninth Street. Betty Callish is appearing in her role.

THE MESSRS. SHUBERT announce that following the *premiere* of "My Soldier Boy," they will produce a new operetta by Victor Leon, entitled "The Girl from Brazil," with a three star company, including Marguerite Namara, Frances Demarest and a male star yet to be selected.

THE WILL of Ada Rehan, who died Jan. 8, leaving an estate estimated at about $25,000 realty in this State, and about $175,000 personal property, was filed for probate March 9 in the Surrogate's Court. The bulk of the estate was left to her two sisters.

THE UNITED SCENIC ARTISTS' ASSOCIATION gave a dinner at the Hotel Bresilin, New York, March 11. Frank Cambria was toastmaster, and Hon. John F. Cowan, Hon. Geo. H. Bell, Col. John F. Hobbs, Charles C. Shay and Hon. Wm. F. Schneider, speakers.

NO FIGHTERS FOR THE RINGLINGS.

RUMORS OF INTEREST IN PUGILISTIC EVENTS DENIED.

The statement made in a recent issue of THE CLIPPER concerning the interest taken by the Ringling Brothers in the coming Willard and Moran fight, which was published on presumably good authority, is denied by the Ringlings, who wire THE CLIPPER from Sarasota, Fla., that they have never considered the possibility of presenting pugilistic exhibitions with either the Barnum & Bailey or the Ringling Brothers Shows, as they do not consider them suitable for their type of circus.

This sets at rest the rumors that the Ringlings are backing the fight at Madison Square Garden, and that Frank Moran would be a feature with the Barnum & Bailey Show the coming season.

FINED BY CANADIAN MAGISTRATE.

John R. Coutts, manager and part owner of the "When Dreams Come True" Co., was fined $5 by the police magistrate, at London, Can., March 9, for using abusive language regarding Canadian citizens. The charge was laid by Manager Minhinnick, of the Grand Opera House, while a discussion took place over business matters. On the stand Mr. Coutts denied the charge, but the evidence of Treasurer Roddick substantiated Minhinnick's evidence, and the magistrate found him guilty.

AT THE ELKS' HOME.

While playing at Roanoke, Va., Lizzie P. Raymond and Ed. Emerson visited the Elks Home, Bedford, Va., and spent a pleasant afternoon with the boys, numbering seventy-two. They intend to dedicate the new home in July. They were the guests of Clem McGee, who is resting very comfortably, barring a little eye affliction. They were introduced to all the "Hello, Bills," including John Ainsley, of the Ainsley Bros.; Wm. Gallagher, of Gallagher and Griffin, and Jim Collins, of Collins and Rend. When leaving they sang "Auld Lang Syne."

LONDON GETS "CINDERELLA MAN."

Oliver Morosco and Alfred Butt are to present "The Cinderella Man" in London, if negotiations made last week materialize.

Arrangements call for an early production of the above, and it is expected that "So Long, Letty" will be shown in England the latter part of the season.

JAMES K. HACKETT UNABLE TO APPEAR.

Owing to the continued illness of James K. Hackett, from a bad knee due to a fall, he will not be able to act for some time to come.

The reopening of the Criterion has been postponed until March 30, when Thomas A. Wise will play Falstaff in "The Merry Wives of Windsor."

ITALIAN THEATRE PLANNED.

A concert will be given Saturday night, March 18, in the ballroom of the Waldorf-Astoria, and the receipts therefrom will be turned over as the nucleus of a fund for establishing an Italian theatre in New York. It is planned that plays of modern Italian dramatists in Italian will be given in this theatre.

A NEW REVUE.

"Hello, How Are You?" the new Reisenweber revue, was put on March 13, with Vernon Dalhart, Vera Loug, George Brooks and Marion Martines doing principals.

JOHN ROBINSON SHOWS SOLD.

WILL TAKE THE ROAD AGAIN.

CINCINNATI, March 13.—The John Robinson Show will again take to the road this season, is announced following the reported sale of the entire outfit and "good will" to John Magavin and Bert Bowers, of Montgomery, Ala.

The Robinson Shows have not been on the road for the past three years, the organization being put into Winter quarters in 1913 by John Robinson Sd, at Terrace Park.

Many of the animals were taken by Mr. Robinson to California in that year, to be used in motion pictures, where he is now located.

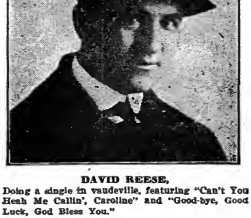
DRAMA TO MOVIE.

The Grand, in Atlanta, Ga., an old legitimate house, has been leased by the J. E. Hunnicutt Company for a term of years, and will continue to offer high class pictures. The house has a large seating capacity.

STRAND ROOF TO CLOSE.

The Strand roof, opened as a dance hall about a year ago by Mrs. W. K. Vanderbilt, Anne Morgan and several other well known society women, is announced to close on Monday night, March 20.

It will most likely reopen under different management.



DAVID REESE,

Doing a single in vaudeville, featuring "Can't You Hear Me Callin', Caroline" and "Good-bye, Good Luck, God Bless You."

STOLL BUYS LONDON O. H.

LONDON, March 11.—A vaudeville syndicate headed by Oswald Stoll has bought the London Opera House, which Oscar Hammerstein built in 1911.

HARRY SHANNON'S SHOW OPENS IN MAY.

Harry Shannon's Show will open its season at Wapakoneta the first of May. Work has commenced around the quarters at Wapakoneta, with Fred C. Stoutenberg in charge. Manager Harry Shannon is on the road with his stock company, and business is very good.

Many of the old people will be with the show this Summer. Manager Shannon has just ordered a new truck, which will be ready for the opening.

Archiet Peterson will have the canvas again.

GUY D'ENNERY JOINS HARRY DAVIS STOCK.

Guy D'Ennery has joined the Harry Davis Stock Co. now playing in Pittsburgh, Pa., and made his initial appearance Monday, in "Milestones." Mr. D'Ennery will be remembered as having appeared with Maude Adams, in "Peter Pan," and later with "The Spendthrift" and "Sinners."

CARL BRICKERT has signed contracts to appear in Metro pictures, and will be seen as leading man with Hamilton Revelle and Marguerite Snow, under the direction of Edgar Jones.

J. R. SWAFFORD was taken ill on the eve of organizing his company, and has been confined to bed ever since Feb. 9. He received over three hundred letters through his ad., from some of the very best in the business, and regrets his inability to answer them all.

THE CRITERION will reopen March 16 with "Merry Wives of Windsor."

THE CENTURY THEATRE LEASE.

DILLINGHAM & ZIEGFELD LIKELY TO TAKE UP THEIR OPTION.

Negtiations for the leasing of the Century Theatre will possibly come to a close the later part of this week. The option held by Charles Dillingham and Flo. Ziegfeld Jr. expires this week, and it was said that the only reason matters had not been settled to date was that Mr. Dillingham's illness had prevented, but as he is almost better the above statement will most likely materialize.

Providing the present plans are carried out, the Century will house big musical comedies, elaborately produced, and the rest of the theatre will be utilized for a restaurant.

There has been a great deal of bidding for the house this year, it being said that two foreign producers and fully a half-dozen American managers have made offers for the huge house. It appears, however, that Dillingham-Ziegfeld have won out.

OBJECT TO THEDA BARA FILMS.

A delegation of prominent clergymen of Cincinnati has requested Mayor Puchta to use his efforts to suppress some alleged objectionable films. Among the pictures in question are a few in which Theda Bara, the Fox star, is featured.

Proceeding further, the spokesman of the clergymen fires a broadside at the exhibitors by claiming that in many instances the orders of the State Board of Censors had been disregarded by theatre owners who had not made the necessary eliminations in different films.

The State Board was roundly criticized for not enforcing its orders, and even the local police force received a jolt.

PERLE BARTI, who has been in Italy since January, 1914, studying for Italian opera, has signed with Louis Ducci, impresario for Titta Ruffo. She made her debut at the Grand Theatre Liceo, Barcelona, Spain, Feb. 15, in "Pagliacci," with Titta Ruffo, which engagement opened the tour of the principal cities in Spain and Portugal to April 15, with Buenos Ayres and Covent Garden, London, to follow. She will return to American at the conclusion of her engagements.

E. HOMAN NESTELL, of the Nestell Players, playing an indefinite engagement at the Home Theatre, Hutchinson, Kan., has engaged the following new people: Chas. Diamond, W. H. Ernestine, C. James, Dorothy Jewell, Charlotte Temple and Scottie Carroll, scenic artist. Manager Loe, of the Home Theatre, is putting in a second balcony to accommodate the crowds.

ARTHUR MAY, husband of the late Sunny Kilduff, who died recently after a few days' illness, is now doing the old act again with Sunny's sister. They will open for a few days out of town, and then return to Chicago to appear at the Empress Theatre.

MISS CARSON, leading lady of the "Daddy Long Legs" company, received a message March 9, while playing Burlington, Ia., of the death of her sister.

THE Royal Theatre, Mobile, Ala., reopened March 6, under management of J. N. Cammack. Moving pictures only will be given.

LOUISE GRASSLER secured a divorce, March 11, at Milwaukee, Wis., from John D. Winninger.

WALTER THOMAS has signed for the new Eugene Walters play, with the Shuberts.

THEODORE MITCHELL is due in New York this week from London.

GRACE LA RUE gave a "Costume Recital" at the Longacre, New York, Sunday night, March 12, singing four groups of songs: "Morning," "Afternoon," "Evening" and "Night."

MLLE. D'HERLYS, French actress, arrived two weeks ago from London, and will soon appear in "The Midnight Frolic."

JOSIE COLLINS will appear in a new musical production at Daly's Theatre, London, Eng.

"COME TO BOHEMIA" is to open March 16, at Atlantic City, produced by the Stuyvesant Producing Co.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," sixth week.
BELASCO—"The Boomerang," thirty-second week.
BOOTH—"Pay Day," third week; first at this house.
COMEDY—"The Fear Market," eighth week; third at this house.
CASINO—"The Blue Paradise," thirty-third week.
CRITERION—Viola Allen and James K. Hackett, sixth week.
CANDLER—"The House of Glass," twenty-ninth week.
COHAN'S—Mitzi Hajos, in "Pom-Pom," third week.
EMPIRE—Elsie Ferguson, in "Margaret Schiller," seventh week; first at this house.
ELTINGE—"Fair and Warmer," nineteenth week.
FORTY-FOURTH STREET—"Kathleen," thirteenth week.
FORTY-EIGHTH STREET—"Just A Woman," ninth week.
FULTON—"The Melody of Youth," fifth week.
GAIETY—Mrs. Fiske, in "Erstwhile Susan," ninth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" twelfth week.
HIPPODROME — "Hip-Hip-Hooray," twenty fifth week.
HARRIS — "Hit-the-Trail Holliday," twenty-seventh week; sixth at this house.
HUDSON—"The Cinderella Man," ninth week.
LYRIC—"Potash & Perlmutter in Society," twenty-second week.
LIBERTY — Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," tenth week.
LONGACRE — Leo Ditchstein, in "The Great Lover," nineteenth week.
LYCEUM—"The Heart of Wetona," third week.
MAXINE ELLIOTT'S—Robert Hilliard, in "The Pride of Race," tenth and last week.
PLAYHOUSE—Grace George in in her twenty-fifth week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," sixteenth week.
PRINCESS—"Very Good, Eddie," twelfth week.
PARK—"The Road to Love," third week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," fifteenth week.
SHUBERT—"Alone at Last," twenty-second and last week.
THIRTY-NINTH STREET — Emily Stevens, in "The Unchastened Woman," twenty-third week and last positively.
WINTER GARDEN—"Robinson Crusoe Jr., fifth week.

"THE BLUE ENVELOPE."

Cort (Bernard Klawans, mgr.)—*The Blue Envelope*, a farce in three acts, by Frank Hatch and Robert E. Homans, produced by Richard Lambert on Monday night, March 13, 1916.

John Doe	Walter Jones
Richard Roe	George Forsberg
Dr. Andrew Maurice	George W. Howard
Col. Horatio Bulger	Edwin Forsberg
Dr. Plank	Ralph Nairn
Professor Coogan	John L. Kearney
Attendant	Frederick Sullivan
First Policeman	C. W. Goodrich
Mrs. Steele	Belle Theodore
Mary Ackers	Ethel Valentine
Mrs. Doe	Beth Franklyn
Alma	Josie Sadler
The Angel	Carrie Reynolds

Synopsis.

Act I.—The Office of Dr. Maurice, Manhattan. Evening.

Act II.—The Same. A few minutes later.

Act III.—Dr. Plank's Sanitarium, Long Island. Two days later.

Time—The Present.

Staged by T. Daniel Frawley.

A new producer came into the field on Monday night. He is Richard Lambert, for many years an advance and press representative. His property is a farce, called "The Blue Envelope," and while it is not the breeziest farce we've seen this season, it affords the theatregoer a pleasant evening in the theatre, for it contains much that is laugh provoking.

Despite the fact that the leading feminine character is an adventuress with several husbands, there is not a line or a situation in "The Blue Envelope" that would bring the blush of shame to the cheeks of a young girl. The action is for the most part rapid, and the production is very handsome.

The story has to do with John Doe, a citizen of standing, who, in a spirit of fun, answers an advertisement in a matrimonial journal signed "The Clinging Vine." After several letters, they arrange a meeting at a well known restaurant. A cab just ahead of Doe's is stopped by the police, who arrest the chauffeur for speeding. The cabful four and the policeman have a fight, and when the taxi comes to Doe reaches the "battle" a crowd had collected. Doe gets mixed up in the fight, and when badly battered up he rushes for a cab. As he enters one side a lady forces her way through the opposite door. Doe orders the chauffeur to drive him to a doctor for repairs. The doctor's he learns that she is the Clinging Vine, and she is convinced that he wrote the letters to her, signed "The Stumpy Oak." The police had traced their cab to the doctor's office and are waiting to arrest them. Mrs. Doe learns of her husband's condition, and his efforts to avoid her and also his attempts to secure his letters to "The Clinging Vine," who has them in a blue envelope, furnishes the fun of the piece. There are, of course, other complications that cause laughter.

Carrie Reynolds, well known in musical comedy, light opera and vaudeville, appeared as the adventuress, and save for the fact that she injected too many laughs in the part, gave a good performance. She is a beautiful blonde, and acts always with spirit.

Walter Jones, as John Doe, was responsible for much of the fun. The role is one of the best he has ever had, and he is capital in it.

Ralph Nairn was excellent as Dr. Plank, giving the part the proper comedy treatment.

George W. Howard, as Dr. Maurice; George Forsberg, as Dick Roe; Edwin Forsberg, as Mrs. Doe; Ethel Valentine, as Mary Acker; Josie Sadler, as a maid, and John L. Kearney, as Prof. Coogan, were all good in their roles. *Kelcey.*

THE FILM THEATRES.

Knickerbocker—"The Habit of Happiness" and "A Village Vampire."

Strand.—"For the Defense," with Fanny Ward.

Academy.—Theda Bara, in "Gold and the Woman."

Broadway.—Olga Petrova, in "The Soul Market."

"PETROUCHKA."

On Saturday evening, March 11, the Neighborhood Playhouse presented a Russian pantomime ballet, in four scenes, entitled "Petrouchka," preceded by divertissements by the Chalif and Neighborhood dancers.

"Petrouchka" is a little drama of Marionettes, with its scene a carnival fair near Petrograd, some time in the eighteen thirties. The three dolls—Petrouchka, (Russian buffoon), Ballerina (dancegirl) and Blackamoor, around whom the story centres, are half humanized by their showman, Joseph Cawthorn, in Russian garb and the story folded in pantomime is delightfully portrayed by the dolls.

The first scene, which disclosed the carnival fair, was rather a long one, altho exceptionally pretty, and the applause which greeted it when the curtain rose testified to the absence of that amateurish appearance which often clings to and mars home producing.

The performance was satisfactory, and an evening of pleasure was provided. *Emil.*

Garden (S. Rachman, mgr.)—As part of the fair being held at Madison Square Garden in aid of the Allied sufferers in Germany, Austria-Hungary and their allied countries, from March 11 to 25, vaudeville performances on an extraordinarily elaborate are being held at the Garden, under the management of S. Rachman. The first evening, March 11, was given over to special performances, which opened at 9.30 and lasted until well after midnight, eighteen acts being on the program. The feature of the event was Mimi Gird (Mrs. Rachman), the temperamental Vienna soubrette, who for the first time appeared on the English speaking stage, doing exceedingly well. Her diction was perfect, and she got her songs across over in good style. The other acts on the program, all of which volunteered, were also well received.

Keith's Alhambra (Harry A. Bailey, mgr.)—This week's bill: Bessie Clayton and Parker Gibbons, Sadie and Wenrich, Degman and Clifton, and Moscovini.

Hurtig & Seamon's (Louis Hurtig, mgr.)—The Gay New Yorkers are here for the week.

Bryant (Meyer H. Cohen, mgr.)—Bill for this week will introduce the choice by ballot of the most popular, and they are: Henry Lewis, Raymond and Caverly, Anna Chandler, Rose's pets, Foley and O'Neil, Merrill and Otto, Richard and Brandt, Keno and Green, Conroy and Le Maire, Conroy and Conroy.

Keith's Bronx (Robert Jeannette, mgr.)—The stock company offers for this week, "The Woman He Married."

Miner's Bronx (E. C. Miner, mgr.)—The Bedouin Show will make its first Bronx appearance this season week of 13-18.

Circle, Opera House (J. J. Rosenthal, mgr.)—"Daddy Long Legs" is the attraction for this week. Good advance sale is reported.

Elsmere (Edward Onstein, mgr.)—As the weeks go by the business continues to improve. This week "Under Cover."

Standard.—Frances Starr, in "Marie Odile," is the bill for this week.

Brooklyn, N. Y.—Teller's Shubert (Leo C. Teller & H. S. Ascher, mgr.) Flake O'Hara, in Kilkenny" this week.

Majestic (J. R. Pierce, mgr.)—The Calburn Opera Co. (stock) in "The Spring Maid," this week. Miss Christie Sodder, prima donna.

Montauk (Louis Werba, mgr.)—Julia Arthur, in "The Unchastened Magdalene," 13-18; "The Chamber Morn" week of 20.

Academy of Music (F. D. Edash, mgr.)—Concerts, musical entertainments, lectures, etc. E. M. Newman 15, the Aborn Opera Co. 20.

Gayety (F. A. Talbot, mgr.)—Bill 13-18: Ruth St. Denis and company, Valerie Bergere & 4 comedies, Albert Von Tilzer, Haddy Long and Boyle, Charles Howard and company, Mignon, Howard's Ponies, Cutts Bros., Pielert and Scofield, and Pathe News Pictorial.

Prospect (Wm. Masand, mgr.)—Bill week of 13-18: Ryan and Richfield, Bert Gilbert, Cole and Heather, Bell and West, Bancroft and Brooke, Ryan and Tierney, Darvill and Fraulis, and Pringle and Whiting.

Bushwick (Benedict Blatt, mgr.)—Bill week 13-18: Pekin Mysteries, Morris Cronin's Merry Men, Kramer and Morton, Big City Four, Wymer Walter and company, Aubrey and Richie, Pilcer and Douglas, "Lady Godiva's Ride," Beatrice Morelle Beatelle, Harry Lester Mason, Vera Sabina, Billy Bouncer's Circus, and motion pictures.

Grand Opera House (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Prodigal Husband" week of 13. "The Wrong Way" next week.

Empire (J. H. Curtin, mgr.)—The Golden Crook this week, the Gay New Yorkers next week.

Casino (Chas. Daniels, mgr.)—Ben Welch's Show this week, Miss Puss next week.

Flatbush (James T. Dolan, mgr.)—Bill week of 13: Clara Morton and company, Kelso and Leighton, Berle Wood, Fuller and Mazzon, Chas. and Fannie Van, Leander and company, Rio and Norman, Edwin Holt and company.

Triangle (Edward Trail, mgr.)—Triangle films.

Olaiyte (Louis Kirig, mgr.)—The Cherry Blossoms this week, the Million Maids next week.

Star (M. J. Joyce, mgr.)—The French Models this week.

CHICAGO VAUDEVILLE.

MARCH 13.

PALACE.

Fifty per cent. of to-day's bill was devoted to sketches.

Robert Everest's Novelty Circus started out like extraordinary opener, the monkey orchestra making terrific hit, but finish was spoiled because a stubborn monk refused to perform closing trick.

Weber, Dolan and Frace put over songs in a way that must delight music publishers who are lucky enough to have material in the act. "Come Along to Carolina" was delivered with considerable dash. "Broken Heart Every Night," "One California for Mine" and "When I Get Back Out of Going Home" were put over with distinctive individuality.

Harry Fern and company, with scenery used in Julia Sing's graveyard sketch, presented a fragment old soldiers' home, aroused sympathy with "veterans." Fern's black face comedy scoring.

Misses Lightner and Newman Alexander showed versatility putting over "Morning, Noon and Night," "Saddle-de-Mexico" and other songs.

"Cranberries," a three act already seen in Chicago, was relished by audience. Marian Day played the girl role superbly.

The Leightons presented banjo entertainment and sang "You're Going to Miss Me" and "Molly Dear."

Julia Dean's "Marie Rose" is war sketch, based on aviation episode, revealing nurse as spy. Julia's role is a female Nathan Hale. Some lines quite startlingly reminiscent of those used by the revolutionary character. It was very good acting.

Halligan and Sykes have a talky act, replete with laughs, showing interior of a real estate office.

The statues closed bill with very meritorious acrobatic novelty, revealing four male models who perform living picture stunts, and then display acrobatic skill. *Cuspar.*

MAJESTIC.

Powder and Capman, comedy singing and dancing, opened show with pleasing bits.

Moran and Wiser, comedy boomerang hat throwers, do a good act. Excellent.

Moore and Hauger, with songs and monologue, made good impression.

Victor Moxley and company, in "A Regular Army Man," scored instantly.

Bert Hanlon, rich his eccentric singing and talking, made wonderful hit.

Mme. Eleonora De Cisneros sang operatic selections and need an American flag for finish.

Claude Gillingwater presented a gripping one act drama, and held the audience spellbound throughout.

Morton and Moore were the hit of the bill.

Eva Gauthier and Nila Devi closed the show nicely.

McVICKER'S.

Princess Minstrel Misses, in real minstrel fashion, gave bill wonderful start. "Close to My Heart" went big. The girls have splendid harmony voices.

Frank Rogers, ventriloquist, entertained immensely.

Clark Silvernail and company offered good comedy sketch.

Alice Cole sang "Are You from Dixie?" "Daughter of Mother Machree," "Broken Heart for Every Light" and a big operatic number, to good advantage.

Lawrence and Edwards amused from start to finish with good comedy act.

Norris' baboons were very entertaining.

Robinson and Nicolas, singing and talking, sang "Good-Bye, Boys, I Hope to Miss You."

Lincoln J. Carter presented a dramatic act, entitled "Heart of Chicago," scoring big hit neatly. *Block.*

AMERICAN HOSPITAL NOTES.

William Hayes is out on crutches and making daily progress.

Lillian Hollinghousen was discharged from the hospital March 10, completely cured.

Edna Terry, of Watson & Wrothe's Burlesquers, is making a good recovery following her operation for appendicitis.

Jess Burrows, of Eddie Shafer's Burlesquers, will soon leave the institution, in very fine shape.

Pauline Crawford has developed infinensal pneumonia. The doctor predicts a recovery. She is fighting very well, indeed.

Ruth Rains, of Monte Carlo Girls, playing at the Englewood, has undergone an operation for tumor. The patient is in good condition.

May Duffy, of Duffy and May, acrobatic act, was operated upon for inflammation of the glands of the neck.

V. M. P. A. ELECTS SCRIBNER

BURLESQUE MAGNATE WILL LEAD FIGHT ON THE "CLOSED SHOP."

PERMANENT HEADQUARTERS WILL BE MAINTAINED.

The activity of the organized actors in calling to their ranks the workers in all branches of the profession, has led to the extension of the field covered by the Vandeville Managers' Protective Association, to which organization have been added the different interests, such as burlesque, circus and moving pictures. The board of officers and directors includes representatives in the various lines that will be affected.

A meeting of the members was held March 10 at 1564 Broadway, by a large, enthusiastic gathering. The election of officers resulted in the choice for president of Sam A. Scribner, who has proven his ability as an executive by his activities in the Columbia Amusement Co. and many other enterprises.

Edward F. Albee is first vice president; Marcus Loew, second vice president; Martin Beck, chairman of board of directors; B. S. Moss, secretary; Maurice Goodman, treasurer.

A committee on securing permanent offices was appointed, to report on same Tuesday afternoon, March 14, for a location in the theatrical section for future meetings and gatherings of out-of-town members.

Numerous telegrams and letters were received at the meeting from vandeville managers throughout the country, applying for membership.

The report that Marcus Loew would not be a party to any agreement made by members of the V. M. P. A. is definitely set at rest by his acceptance of the office of second vice president. Neither Mr. Loew nor any other member was required to sign any agreement, as "if the managers in this association were not the kind to be held together upon the basis of mutual protection and upon the strength of their word, a written agreement would not help much."

The V. M. P. A. is unanimously opposed to the "closed shop."

CHATTANOOGA WITHOUT A PLAYHOUSE.

With the sale of the Bijou Theatre, last week, the new owners state that it will not be reopened as a playhouse. They have placed a placard on the front door reading as follows: "Closed —Will Not Reopen Under Any Circumstances." This house was purchased by John C. Twinam about five months ago from Stair & Havlin, of New York, who resold it to A. S. Rosenzweig, of Chattanooga and who states that he bought as investment and has not decided what he will do with it. This house was built ten years ago by Jake Wells, and operated by him up to a year ago. This leaves Chattanooga with only the Majestic as vandeville and the moving picture houses. The Albert and Lyric, the other houses, have been dismantled.

"A BIT OF LIFE."

Leslie Clare, the soubrette-ingenue of former vandeville, burlesque and legit. renown, has been joined by a new partner, Milton Byron, in Eugene Cortis' comedy dramatic playlet, called "A Bit of Life." The act played the City and Crotona Theatres, on the Fox time, week of March 6, under the direction of Arthur Horwitz, and scored. Mr. Horwitz promises continuous booking, to start very soon on the Orpheum time. Bert Byron, now with Gus Hill's shows, was Miss Clare's former partner in vaudeville prior to her associations with Mr. Cortis.

H. C. PARSONS' TWENTIETH ANNIVERSARY.

On April 1 Herbert C. Parsons, of Hartford, Conn., will celebrate his twentieth anniversary as a theatrical owner and manager. Reaching this enviable milestone of a career, Mr. Parsons does much to emphasize the important role he has played in the progress of the drama in that section of New England.

It was in the Spring of 1896 that he first threw open his portals with De Wolf Hopper in "Doctor Syntax" as the christening bill. That first season Mr. Parsons played seventeen attractions, including such artists as Neal Burgess, Wm. H. Crane, Digby Bell, and Etienne Gerardot, in "Charlie's Aunt."

The next season the number of productions jumped to a hundred and twelve, and from that year on grew rapidly, until it was soon one of the few houses being booked solid in the East.

Wm. A. Brady was the first big magnate to recognize the firm hold which Mr. Parsons possessed on his play-going public, and made it a "week stand" several Winters ago.

Cohan & Harris soon wisely followed, and practically all of George M.'s pieces received the first stamp of approval in that city. "Wallingford," "Broadway Jones," "Seven Keys" and "The Miracle Man," in recent years, all had their opening week there. Every dramatic star in the land has sometime or other graced his stage.

Mr. Parsons takes seriously the task of selecting and providing attractions for the people of Hartford; at the plays of a tawdry nature he turns and becomes irritated, but takes great delight in offering up the better things of the theatre.

Consequently these sincere efforts of a score of years finds for him to-day praise and admiration on every side, and discovers, too, something finer which all the time he has been silently building and doubling—a reputation sterling.

On behalf of the theatrical profession in this country THE CLIPPER sends congratulations in advance.

ELSIE FERGUSON, IN "MARGARET SCHILLER," REPLACES "THE LITTLE MINISTER."

Immediately after the Saturday night performance, March 11, of "The Little Minister," Maude Adams departed for Salt Lake City to visit her mother, who is critically ill. Mrs. Annie Adams is now in her sixty-seventh year.

Maude Adams has been in constant telephonic communication with the physicians attending her mother. The reports up to Saturday afternoon were favorable, but at four o'clock there began a turn for the worse. Thereupon nobody at the Empire Theatre, from Alf. Hayman down, had any other thought than to clear the way for Miss Adams to reach her mother with all possible dispatch, and it is hoped before the end. On the special train secured for her by Mr. Hayman, Miss Adams (Saturday) began the race for Salt Lake City, hoping that she will reach her mother's bedside Wednesday in ample time.

Elsie Ferguson moved to the Empire Theatre, in "Margaret Schiller," coming direct from the New Amsterdam with the same company, March 13, a week earlier than originally arranged.

UNION, PITTSFIELD, CHANGES POLICY

The Union Square Theatre, Pittsfield, Mass., which has used four acts of vandeville, split week, and moving pictures, since its opening about four years ago, has changed its policy and is now using Triangle pictures exclusively. One high class musical act as an added attraction is also announced, and Manager Cooney states that the new policy has been a success from the start. The musical acts, which consist of doubles, trios and quartettes, are engaged for one week, with a complete change of numbers on Mondays, Wednesdays and Fridays. The Three Burns Sisters were the vandeville attraction last week, and the Kay Trio this week.

SHOW CLOSED.

Herschell Weiss writes THE CLIPPER that the Roberts-Worth-MacCollough Co.'s production of "Making Good" closed at the Grand Opera House, Kansas City, Mo., on Saturday, March 4, and that several members of the company were left stranded there.

DOYLE ON VACATION.

CHICAGO, Ill., March 14.—Frank Q. Doyle left this week for French Lick Springs, Ind., for a two weeks' rest, combining business with pleasure, for short trips to Indiana points are included in his itinerary.

THEATRICAL HOTEL HAS FIRE SCARE.

The Gerard Hotel, West Forty-fourth Street, between Broadway and Sixth Avenue, New York, which has a large theatrical clientele, got a fire scare at 6.30 A. M., Saturday, March 11. A pot of grease started the blaze, and the smoke shot up through the elevator shaft to the floors above.

Mayne Remington awoke at the above hour to pull the shades down in her room, when she saw smoke pouring in the crevices of the door in her room on the twelfth floor. She ran down to the seventh and rang the alarm; in the meanwhile the fire engines arrived. Everyone started for the fire escapes and roof. Ed. Bellclaire, of the Bellclaire Bros., his wife, Hilda Schnee, and baby, ran to the thirteenth floor, where Ed. was followed by ten other persons, men and women. He tried to open the skylight and had to break the glass. He cut his hand, and one by one they were led to the roof. The firemen got the fire under control, which was all in the basement. The Belasco Theatre, next door, was a refuge for some of the performers. The following performers were stopping at the hotel: Charlotte, the ice skater of the Hippodrome; Rosa Crouch, Helen Miller, Lew Singer, owner of Singer Midgets; Little Cano, James Brockman, Lane and Hopper, John Nicholson, Hattie Foley, Hamilton Crane, Frank Hatch, Helene Hillane, Tom McGrath, Ada Mack, C. W. Seeley, Adelaide Thurston, Margaret Lyder, Chas. Pelzer, A. H. Spink, Helen Santerias, L. C. Phillipi, Annetta Berger, James Hester, May Duyres, Will Roehm, burlesque manager, and wife; Frank Dae, Bob Robertson, Prof. D'Armond, Billy Cooper, Tom Kyle and wife and boy, May Mack, of the Dancing Macks, slept during the fire. The damage was $10,000, confined to the basement and dining room. The hotel was in shape the same afternoon at 4 P. M. Nobody was injured.

NEW HOUSE ON SOUTHWEST CIRCUIT.

DALLAS, Tex., March 14.—The Jefferson Theatre will play two vaudeville shows March 19-21, four acts booked by the Inter-State Circuit, and four acts booked by Charles E. Hodkins. It appears that the Jefferson is a part of the new Southwest Circuit, but was two days in with its two weeks' notice to the Inter-State, which necessitated the playing of a double bill for the "first half" of next week.

WORKSHOP THEATRE MOVEMENT.

At a meeting held March 12, in the studio of Josephine Clement, 32 West Fifty-eighth Street, the plans for the erection of a playhouse which will be the permanent headquarters of those associations engaged in dramatic enterprises, were evolved. The theatre will not be for amateurs, although beginners will be taught, and it will afford a place where dramatic experiments will be carried on.

SCHAEFER BROS. IN ON THE CROWN.

CHICAGO, Ill., March 14.—Schaefer Bros. have bought a one-half interest in the Crown from Ed. Rowland, and will change the policy of the Star (in the same neighborhood) to pictures. J. C. Matthews will continue to book the Crown, which is doing a good business.

CLAIMS INFRINGEMENT ON "THE TRUTH."

Allen M. Fitch, mother of the late Clyde Fitch, author of the play, "The Truth," brought suit against the proprietors of *Young's Magazine* for an alleged infringement of the copyright of the play in the story, "The Liar," published October, 1913.

A decision was reserved by Judge Learned, of the United States District Court.

ABORN OPERA SEASON OPENS MARCH 20.

The Aborn Opera Company will open its Spring season at the Academy of Music, Brooklyn, on Monday, March 20.

Verdi's "Aida" will be sung Monday and Tuesday nights and Wednesday matinee, one performance of "Hansel and Gretchen," and four of "Il Trovatore" will complete the week's program.

CHURCH IN THEATRE.

Two hundred and fifty persons, more than half of whom were men, attended church services, Sunday night, March 12, in the Candler Theatre. The plan will be given a tryout for several Sundays, and if it meets a need, will be made permanent next Fall.

MELODY LANE

BY JACK EDWARDS.

SHAPIRO, BERNSTEIN & CO. HAVE NEW, ORIGINAL SONG.

WORK OF AL. PIANTADOSI, A. DONNELLY AND A. BURKHARDT.

What should eventually turn out to be the season's most sensational song was released last week by the Shapiro, Bernstein & Company, entitled "Your Wife." Although the subject discussed in this song has always been treated in a humorous vein, the writers, Al. Piantadosi, Arthur Donnelly and Ad. Burkhardt, are the first to treat it seriously. The idea is so original and the music so entrancing that it makes one of the greatest encore getters released in some time.

The firm tried it out in several New York houses last week, and the impression it made has compelled Mr. Bernstein and his staff to go after it in preference to any of the other excellent songs controlled by this house.

The first verse and chorus follow:

Who is the one who gave up all—her home and parents, too,
Perhaps to give up happiness for faith she placed in you?
Who is the one that years ago you went ten miles to see,
But now neglect, while she's at home with baby on her knee?
Who is the one you seldom think about,
Yet know you really couldn't do without?

CHORUS.

It's your wife, it's your wife,
Who puts up with the strife,
When friends have deserted, she's true,
If things are going wrong
She cheers you with a song,
And looks happy, though her heart is breaking, too.
Don't forget, then regret, that you owe her a debt.
She gave you the best part of her life,
And outside of your mother
There is only just one other,
She's the noblest of sweethearts—your wife.

SOME SONGS! SOME SINGERS! SOME SHOW!

Alliteration's artful aid is unconsciously but none the less effectively sought by the audiences who nightly crowd the performances given by the famous Al. G. Field Greater Minstrels. "Some Songs! Some Singers! Some Show!" they involuntarily exclaim. Mr. Field, himself, has just written to the firm of M. Witmark & Sons about the success of the singing end of the show, which, after all, is the mainstay of the program. He says: "My singing party and the songs they are singing were never better, and I only judge it by the great applause they all receive at every performance." The Witmark songs that preferred to are the following: "My Wonderful Love for Thee," "The Little Grey Mother," "Good-bye, Good Luck, God Bless You," sung by Jack Richards; "A Little Bit of Heaven," "After the Roses Have Faded Away," "Can't Yo' Hear Me Callin', Caroline?" sung by John Worland; "Don't Forget Your Dad Loved You, Too," "She's the Daughter of Mother Machree," sung by R. W. Church; "You'll Be There," sung by Ken Metcalf; "Are You From Dixie?" sung by Joe Coffman, and "I Wasn't Scared, But I Thought I'd Better Go," sung by Harry Shunk, who wrote it.

THE CLASS OF HIGH CLASS SONGS.

One of the very best high class waltz songs, a la Spanish type, has been just issued by the Shapiro, Bernstein Co., entitled "Carmen" ("You're the Passion of My Dreams"). It is a real credit to the author and composer, and should be in the repertoire of every soprano. It has a beautiful, bright and sparkling melody, and the lyric is full of dash, and really wonderful for the author's first attempt at that style of writing. A line to the firm and a copy will be mailed to you. Get it now as it really can be said that it will be a song that will be in demand and become a standard number.

MOSE GUMBLE HAS NOTHING BUT HITS.

Mose Gumble, in speaking of his firm's prospects for this year said that never in the history of the J. H. Remick Company has he had such a wonderful catalogue of real hits. Mose said hits, because, as he stated, they are not merely song successes but real *bona fide* old fashioned song hits.

As a leader, "Molly, Dear, It's You I'm After" is by far one of the best Irish songs on the market to-day. The balance of the catalogue is made up of all original and up-to-date ideas with a wonderful bunch of instrumental numbers, headed by "The Kangaroo."

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl" (HARRY VON TILZER)
"Cumberland"... (SHAPIRO, BERNSTEIN Co.)
"There's a Broken Heart for Every Light on Broadway"..... (LEO. FEIST, INC.)
"If You Only Had My Disposition" (BROADWAY MUSIC CORP.)
"All I Want Is a Cottage, Some Roses and You"..... (CHAS. K. HARRIS)
"I Love You, That's One Thing I Know" (JOS. W. STERN & Co.)
"The Sunshine of Your Smile" (T. B. HARMS Co.)
"The Daughter of Mother Machree" (M. WITMARK & SONS)
"When It's Orange Blossom Time in Dixieland..... (JOE MORRIS Co.)
"Hit the Trail With Holliday" (P. J. HOWLEY Co.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & Co.)
"Young America"..... (F. B. HAVILAND Co.)
"A Little Bit of Heaven" (M. WITMARK & SONS)
"Slam"..... (LEO. FEIST, INC.)

DILLON'S "RUBE AUTO" SONG A SUCCESS.

"On the Old Back Seat of the Henry Ford" has come to stay. This is the side-splitting comic "rube" song by Will Dillon, which, according to those who have heard it, has early gained the reputation of being one of the best humorous things placed on the market for a long time. There's a gay fox-trot melody that just jogs one along delightfully, by Lawrence Dillon, and the extra verses are crammed with laughs. Everything about this song is up-to-date, and the performers who are already using it have proved themselves thoroughly so by their quick choice. Published by M. Witmark & Sons.

NEW INSTRUMENTAL.

"The Bugle Call Rag" is the title of another new novel instrumental number which has just been placed on the market by Stern & Co. The composer has taken for his theme, taps and Bugle Calls, with counter melodies interwoven in several of the parts. Leaders all over the country report great success whenever this number is played, and the trade in general are stocking up on piano solo copies.

STERN & CO. GET NEW KUMMER SONG.

Clare Kummer, writer of "Dearie," "Egypt" and a number of other successful vocal numbers, has just handed her publishers, Jos. W. Stern & Co., a new song entitled "Somebody's Eyes." Stern & Co. are enthusiastic over it and claim it outclasses her former successes, both in melody and lyric, and that's going some. The song is now in press.

DASH TO MARRY.

Irwin Dash is to be married on March 17, to Sarah Oestreicher, sister of Mrs. L. Wolfe Gilbert.

LEO. FEIST'S NEW PHENOMENAL "MOTHER" SONG.

When Theodore Morse and Howard Johnson wrote "M-O-T-H-E-R." some months ago, the prediction was that its successor would have to be written. But their prediction didn't know Leo. Feist and his methods. Not content with publishing one of the greatest "Mother" songs ever in music history, Mr. Feist thought he could beat this wonderful song, and gave orders to his chiefs, Phil Kornheiser and Ed. F. Bitner, to be on the lookout for something better.

Harry Dacoster and Leo Wood paid a visit to the Feist professional parlor one day and played over a new song they had just written to Mr. Kornheiser.

Phil lost little time in phoning Mr. Feist that he had the most original and wonderful new mother number that he ever heard. The three then went over to the Leo. Feist executive offices on Fortieth Street and were ushered into Mr. Feist's beautiful private office. The boys had hardly finished playing the song before Mr. Feist and Mr. Bitner realized that it was one of those positive sensations, and at once signed the boys up with a contract.

Newspapers all over the country have since been devoting pages and writing editorials about "Are You Half the Man Your Mother Thinks You Are?"

For a sure applause maker this beautiful song is about the best turned loose in many moons.

FROM COAST TO COAST.

At 10. 45 P. M. Sunday, March 5, 1916, Arthur Fields sang the sensational song, "Wake Up America," from the Hotel Astor, New York City, to Los Angeles, San Francisco and San Jose, on an open wire, and the applause from the three cities, over the phone, was terrific. Jack Glogau, the composer of the song, presided at the piano. The occasion was the conferring of the Fourth Degree Knights of Columbus, Second District, State of New York. H. J. Carroll, of the Trans-Continental Telephone, presided at this end of the wire.

BILLY GLASON SAYS:

"Am working in my sixtieth week for the Boscon Theatre Company, and am also in my second week at the Harvard Theatre, No. Cambridge, where I have been engaged for an unlimited engagement."

WILL ROSSITER.

The Misses Campbell are getting some splendid newspaper publicity on their very timely encore number, "In Time of Peace Prepare for War." They are also putting over with telling effect, "I Guess I'll Soon Be Back in Dixieland."

Mae Curtis has a new rube song and is a bigger hit than ever now, playing the Butterfield houses as "extra added attraction." She makes "Iris's Blues" a great character song.

The Three Dolce Sisters are getting the show-stopping habit, too—and doing it with "Morning, Noon and Night," and Shelton Brooks' new ballad, "You Can't Mend a Broken Heart."

Nonette's interpretation of "Morning, Noon and Night," with voice and violin, has created a positive sensation in the song world.

Shelton Brooks, writer of the famous song, "Some of These Days," has at last "come across" with another sensational hit. "Walkin' the Dog." It's taken Chicago by storm, and nowadays that's a hard job. "Walkin' the Dog" is certainly a novelty, both in song and dance.

Tom Brown's Musical Minstrels are featuring "I Guess I'll Soon Be Back in Dixieland," "You Can't Mend a Broken Heart" and "Walkin' the Dog."

Jean Chalion, a dainty singlo on the Orpheum, is making a big hit with "Morning, Noon and Night."

Hammond and Moody, a new two girl act, are already such a hit that they've had offers from the two best Western circuits. They're regular girls, with real voices, and put lots of "pep" in all their work. "Morning, Noon and Night" is a big hit for them.

Hattie Beall is making a big hit with "In Time of Peace Prepare for War."

PALACE.

(ELMER F. ROGERS, MGR.)

The Palace management takes the stand this week that if its patrons can be entertained with more than one singing and dancing team on a bill why not inaugurate something new in playing three of the foremost dancers in vaudeville, hence Maurice and Florence Walton and Joan Sawyer are the headliners this week.

Miss Sawyer showed her popularity by following Maurice and Walton and walking away with a tremendous ovation. Quite an achievement, considering that the latter team almost stopped the show.

The program started off in great with the "motion pictures, with a weekly review.

Lucy Gillett, "The Lady from Dell," who juggles all kinds of objects, passed and found the going rather good for her. Miss Gillett is really clever, in fact about the best juggler that has ever appeared here. Her assistant, a man, tried hard to be funny.

Ethel Kirk and Billy Fogarty, in number two position, too early for them, overcame this handicap with Billy's clever work, and left them asking for more. "They Didn't Believe Me," "She's the Daughter of Mother Machree," "On the Road to Mobo Isle," "A Quaker from a Quaker Town," were introduced by the team with splendid results. The "Quaker" song was used as the closing number, and it went over big. "She's the Daughter of Mother Machree" was also a big applause getter.

Frank Orth and Wm. J. Dooley, in the comedy skit, "The Fool Inventor," found it rather hard until Dooley executed a few of his eccentric steps and had the audience with him. Some of the lines in the act really needs is a better opening song. Dooley is easily three-quarters of the act and what success it has is principally through his efforts.

Carrie De Mar, making her first appearance in New York in three years, replaced Hattie Williams, who was compelled to cancel on account of sickness. Miss De Mar and a clever little company presented a very breezy sketch called "Quick Action." At the conclusion of the playlet, Miss De Mar attempted to sing two songs, and the result almost proved disastrous for her. Doing two acts is a hard proposition for anybody. (See *New* Acts).

Henry Lewis, in his original novelty, "A Vaudeville Cocktail," was easily the hit of the bill. Lewis simply had the audience his own way during his eighteen minutes' stay. His musical numbers included "You'll Always Be the Same Sweet Girl," which he put over with a bang.

Maurice and Florence Walton, their second week, are offering the same routine of dancing as they presented last week, with the exception of a new skating dance given by Mr. Burnett. It met with instant favor.

Belle Baker, by her reception proved that she is as popular as ever, and indeed about six songs, the best of which was easily that excellent comedy number, called "Nathan." Miss Baker seems to have improved since her last appearance at this house. Another song, a sentimental ballad about six months old, was also a big hit. Miss Baker introduced a song being featured by Al. Jolson, and which was supposed to be carried exclusively by the music publishing house. Miss Baker tried to induce Mr. Jolson upon the stage from a box, but he refused, but Al. simply put on his hat and left the house.

Joan Sawyer, in her capable dancing specialty, again demonstrated that she is unequaled as a ball room dancer. Her partner, Mr. Tavernt, is also a splendid dancer, and the two gave a stirring exhibition of up-to-date dancing.

Brenck's bronze statue bore, in a half dozen well arranged poses, considerable interest at the late hour, and the closing position by holding them seated until the conclusion of their excellent performance. *Jack.*

COLONIAL.

(ALFRED T. DARLING, MGR.)

Seemingly the Colonial is rapidly becoming a rendezvous for newly married couples in business men, who are prone to laugh whole heartedly, and the younger generation of Johnnies and Lillies, who appeal vociferously and between the acts exchange greetings with next door neighbors.

This element of quality and good fellowship is conducive of good returns, both at the box office and in the matter of appreciation exhibited at the finale of each act. Monday evening proved the truth of the foregoing, because the attendance was large, and every turn on the bill received its goodly round of applause, and in most instances old favorites were welcomed by a reception that must have caused them to believe that the gathering was the acme of approbation.

After the preliminary Pathe Weekly and a rousing overture, Mortimer, Tyrell and Holt, who claim originality for their "Rube" skit on bicycles' specialty, appeared, and with the aid of an agile announcer and their clever manipulation of the bikes, scored satisfactorily.

Following the trio, Ben Ellson stepped out, clad in evening apparel, and was greeted like a lost child. If memory serves correctly it has been some time since he has been his initial appearance at this house, and notwithstanding the fact that his turn is familiar in that it remains the same as in past years, he experienced no trouble in securing an encore.

The Meyakos, a Japanese novelty which includes contortion feats, balancing, singing and dancing, found ready favor with those present, and fashioned in a manner that was creditable. The addition of the cute youngster, who plays the violin and prances about sprightly, has materially aided this turn. The girls have improved considerably in their delivery of American songs, and their dancing is grace personified.

And then appeared Bob Webb and his valiant trio of jolly, jubilant, rotund harmonists, who made the building tremble from their vocal efforts. Song after song did this Primrose quartette warble, including "Memories," "Orange Blossom Time in Loveland" and others, only to find the assemblage insistent for more.

Wilbur Mack and Nella Walker and company found them in a receptive mood for bright comedy. The turn is artistically staged, and the situations are natural and capably handled. The wealth basis is a corking bit of showmanship.

Then the patrons got into a nature, but restless, Ghirlitives and Ben Harrison followed the overture after intermission. The offering is programmed as a "travesty on bench acts," by Jimmie Barry, and is replete with "rags" that are witty. The couple make a splendid appearance, and the manner in which works hard, but the polish seems lacking, and it does not behind the footlights the audience exhibited interest. Surprising to note this duo used a song that is now being featured by Sophie Tucker, viz., "We Can't Do Without 'Em." Daniels and Conrad, in conjunction with a piano and violin, were a substantial hit. In an unassuming manner the young men played their respective instruments with a skill that was not quite short of wonderful. The repertoire included selections from grand opera, classical and everyday foot-stirring "rag" numbers.

Wm. Gaxton and company put over a "hit" in a comedy sketch reminiscent of "Dan, the Dandy Dancer's" Nerve." Gaxton is a funny chap and possesses the ability to uncork comedy in a quiet manner that carries conviction. The action moves briskly, and the different roles are well portrayed.

Jack Wilson, assisted by Frank Hurst and Lillian Boardman, practically stopped the show. Wilson's delightful repertoire of songs was chosen, and his reference to other acts on the bill as usual had them howling. Miss Boardman and Frank Hurst fit into the turn nicely, both having voices of pre-possessing worth.

"The International Girl," a posing act, featuring costumes worn by each nationality, and a well developed young lady, closed the show and held ninety per cent. of the house in.

HARLEM OPERA HOUSE.

(H. SWIFT, MGR.)

Johnson and Dean opened the show off with a bang, doing their singing and dancing turn. With a newer repertoire of songs this act would be suitable for an early spot on most any bill. The dancing of the man is good and his "quadrille" specialty scores a hit.

Godfrey and Faye, man and woman, present a comedy skit entitled "Dancing Days," but one lacks sufficient material to put it over. The opening, wherein a bow meter is used, can be dispensed with. The idea does not fit in with the playlet as there, but it will require reconstructing.

Wyton and Taylor and company presented a sketch that was reminiscent of the play, "Kick In." The action is laid in the office of Commissioner of Police, where a reformed crook is brought under the suspicion of possessing jewels known to have been stolen by a fence. The fence is shot as he enters he lays a newspaper on the commissioner's desk, and then proceeds to explain how he had the jewels the commissioner fearing exposure for installing the crook in office as one of his aides, to the chief, providing the chief exonerates him and writes a letter to that effect. The chief complies, the jewels are found in the newspaper, having been hid in the newspaper. The acting was fair, and the act should go good in neighborhoods where audience is not acquainted with similar situations.

Gus Edwards' Revue, "Good Old Days Back Home," with slides, and cornered the encore market, singing the chorus four times.

Dehlin, Clerke, Carring, Two men and seven women. The set depicts the interior of a post office, and the dance showcases a healthy section of American girlhood. The effeminate stomp clerk and collector number got over some really good laughs. With another good number it should develop into a pleasing turn, as the members of the company are capable.

The hit of the bill were Barnes and Robinson, with their piano and singing. In a style entirely different from others they put over "I'm Saving My Love For You," "Where Is My Wife?" "If It Wasn't For You," "Not To-night, Josephine," "The Four Wife" song sounds like a real hit, though be it said to their credit they have not worked this song to death.

Hanes, Ben All Arabs closed the show with their whirlwind pyramid and tumbling work.

Once Over.

PROSPECT.

(WM. H. RAINER, MGR.)

Mme. Gravette and Lavondre opened with impersonations of famous men, each imitation being accorded the applause due it.

Florence Timpani rendered several songs in satisfactory manner, including "Sweet Child" and "The When You Were Mine," and "In Oregon." In her rendition of "Nellie," she was at her best, and received the most applause, although she could have made more of the comedy opportunities offered by this song.

The sketch offered by Sophie and Harvey Everett, "Adam and Eve Reversed," was nearly one laugh getter, and the audience here appreciated it.

Crossman's Entertainers treated the audience to a number of changes, in which some of the old numbers have been introduced since last seen. Each selection went over big.

Our Hammonists, three straight and a Yiddish comedian, provided a number of laughs with their comedy and songs. The songs included: "Good-Bye, Good Luck, God Bless You," "She's the Daughter of Mother Machree," and a rolling number, with which they finished in good style. They were enthusiastically received.

Scamp and Scamp, in an acrobatic offering, completed the vaudeville bill to good advantage, and the fourteenth instalment of "Grant" followed and interested. *Buell.*

COLUMBIA CONCERT.

A quick-fire bill was rushed through Sunday afternoon.

The skating bear performed well on rollers, and cut the centerpiece and spread the eagle a la Charlotte.

Bert and Lottie Walton were well liked for their singing and dancing.

Gwynne and Gossett, in an old homestead setting as an aged farmer and wife, "Down on the Farm" and "Same Old Girl," with organ accompaniment.

Tabor and Green, a colored team, one a dandy, the other a slouch, at the piano, put over some good operatic singing, a poker game, a funny laugh, a mother song, and then a yodel for a good finish to several bows.

Edwin Ford's Revue showed the popular dancer in his latest offering, Patchwork, assisted by four pretty girl "hoofers," each of whom contributed their particular solo stepping and united well in the ensembles. A snow scene at the finish called for a fur-trimmed dancing suit for Edwin, and sweaters and caps for the girls.

Duffy and Lorenz were Duffy formerly of the Wintergarden, and a classy little Lorenz girl, with a high voice. They close the act with a tilt while mailing to each other letters, which they get back from the postman, and which they read to the audience. Duffy's delivery is accompanied by a slifty little, whistling chorus. "When I Get Married To You" was a good number.

The Marco Twins, as the long, skinny chap is red, who ties herself into a human pretzel, and little Howard, with his jerky walk and falls, had them laughing all through their contortion feats.

Sophie Tucker, happy and buxom as ever, had a fine reception and sang "Do You From Dixie?" "Siam," "Daddy Come Home," "Someone to Chase the Blues Away," "Were in Venice," a medley of her former successes, and "Wake Up America," which was a big hit.

The Farlows, parlor acrobats, had a fine routine of shoulder and hand work, from pedestals and otherwise, and done in their dress suits, the various tricks showed up well. Some strainers to shoulders were noteworthy. *Mill.*

AUDUBON.

(SAM MYERS, MGR.)

Monday, March 13, a good house, considering Lent, and a good running show was the verdict.

Four Kings (three men and woman), open act, full of action all the time. Two of the boys make up as girls and do cake walking, throw over tables and other novel stunts on the wire, and at finish got two bows.

Girl from Milwaukee sang three classical numbers. Her closing number, "My Hero," brought her back for four bows and encore.

Murphy and Nichols company (man and two women) got many a laugh with their bows to Uncle Tom, and at finish got three curtains.

Andrew Kelly (in one) reminds one of the late J. W. Kelly, although his style is somewhat dry. He was the laughing hit of the bill. At finish took two bows.

Casson, Earl and Moran (two men and woman) is a good opening dancing act, but Moran can certainly can put a number over. Miss Earl can sing and knows how to wear a gown. Moran, at the piano, can play. Two closing numbers, "Hello, Hawaii," was a good starter. Miss Earl's single, "Last Rose of Summer," showed her voice. Casson's single comedy number, "On the Hoko Moko Isle," got a big hit. The finishing number, a dance, blended with the ballad, "You Are the Rose That Will Never Die," was put over big. This act will fit on any bill. Were invited back.

Roy and Arthur (two men), comedy juggling act, with breaking of plates, was the big laugh, as of yore. At finish got two bows. *Sam.*

JEFFERSON.

(A. HAZENBUH, MGR.)

The Monday matinee show, March 13, was well patronized, Kane and Sinclair opening with their singing and talk act. The "Dancing Fool" "Never Got Another Washington," "On the Bay of Bom-Bom-Bay" and "It's Love" were well delivered. The talk needs fixing, as the repeats take up too much time and would be advantageous.

Ruby Cavelle and company, in their singing, dancing and music specialty, found the going rather hard in number two position, but the little miss received before, and is usually a winner, proving this by turning what chances she had into appreciation.

Kimberly and Arnold followed with their singing and talk act. This pair have the greatest asset an act can possess, personality. The songs rendered were: "Let Bygones Be Bygones," "Any," "You Can't Get Along When You're With 'Em or Without 'Em," "Peggy Mc Gee," "Don't Enter Your Never Reached Home" and "All I Can Do Is Just Love You." The man has a pleasing voice, being forced to encore the latter song. The female can be counted on at all times.

The Parisian Trio, as offered by Charles McDonald and company. Two men and two women are the interpreters of the sketch, which with the most difficult problem on earth, "the social evil," opens with the visit of an influential society suffragette worker, who has called on the chief of police in reference to the arrest of a sailor who had insulted a lady debutante. The chief, in his conversation, advocates the re-installation of the segregating system, and endeavors to avoid interference and objections of the suffragists, on the ground that respectable women would not be insulted under this arrangement. The sailor is called in, and his speech not only strengthens the chief's argument, but reflects on the society debutante's dress and manner. Next the debutant is called, and appears in the dress she wore when insulted. The dress, as the chief expresses it, leaves little to the imagination. The ensuing conversation proves that the debutante favored the conditions, the actions, etc., of this set invited insult.

and as a result the sailor is acquitted. It is a difficult playlet, delicately handled, but seems much too deep and dangerous for vaudeville.

Frank Westphal, after his usual announcement, informing the audience of his lack of ability, proceeded to register a solid hit. The comedy used is always good for laughs, and "Wake Up Amateur," as a closing song, proves a "clean-up."

Middleton-Spellmeyer and company were thoroughly enjoyed in their sketch, "A Texas Wooing." The act remains practically unchanged, and the man's solo pleases. Here is a turn that seems to improve as it grows older.

Marshall and Tribble in their black face singing, talk and dance act, filled in nicely.

Ed. Gingrass and company, a heavy weight juggler, closed the vaudeville portion of an excellent bill. *Once Over.*

AMERICAN.

(CHAS. POTTSDAM, MGR.)

Monday afternoon, March 13, a good size house, with a show that was not up to the standard, two acts working from the audience. Hit of the show was Wilson Bros., second honors going to Grey and Old Rose.

Shayne and Meyers (man and woman), piano and singing act, in one. Have a good repertoire of songs. Their opening number, "Hello, Hawaii, How Are You?" started them rapidly. Miss Meyers' single at the piano, "Mother's Rosary," got a hand. The man's comedy number, "Nay, Nay, Pauline," was liked. A double, "It's All a Frame," was applauded. Closed with "Scaddle-De-Mooch," which brought them back for two bows.

Lex Neal is doing a single, assisted by a plant in leader's chair. The opening song, "Calling Up the Mandy Lee," is a last rag. The talk with leader was a bit weak. Comedy song, "The Kid's Clever," was good. "Down in the Border" got laughs. An effeminate number, over done, "The Life of a Fireman," wearing red hat and coat, just got by. Solo dance at finish got him two bows.

Cycling McNutts (three men and woman) is full of pep. The "drunk" worked hard, and the little lady in the act was on the go all the time. They ride well on bicycles, and the acrobatic work of one of the men stands out. At finish received two bows.

Charlie Case sang a mock ballad, then spoke about father. He made them laugh. His quiet way of working was his asset. Took one bow.

Corinne Snell and company (three men and woman), dramatic act, with a capable cast of players. Miss Snell worked hard throughout act, and was given two curtains.

Floyd Mack and Maybell (man and woman), special drop in one, worked all the time. Mack, to the audience, "spilt" some cross-fire talk with Maybell; walked on, walked off, entered and did some talk. His dancing stands out for a chubby fellow. Miss Maybell's single, "Down Room Under the Old Apple Tree," was liked. Their double, "Disposition," got them three bows.

Grey and Old Rose (man and woman), singing and dancing act (see New Acts), were awarded three bows.

Wilson Bros., with talk and songs, ran away with the show. They were a riot. Four bows.

Two Kanes (two men), perch and ladder work. Young man as top mounter does some clever tricks, and at finish got two bows. *Sam.*

PROCTOR'S FIFTH AVENUE.

(WM. QUAID, MGR.)

The Raymond Sisters opened the matinee show on Monday, March 13, and regardless of this handicap won out. (See New Acts.)

Geo. C. Davis, on in second two spot, caught his audience early, and held them. George seems to be getting back into his stride and should have things his own way soon.

"The Might Have Been" is a sketch that will bring tears to the eyes of many married folks who are in a similar predicament. The couple who have not been blessed with any children are wished by two mythical children, a boy and girl. The children show the couple all the joy that might have been and they disappear. Though at first disappointed and despondent they later realize that their joy lies in helping the orphaned children who need the love that is stored within them. While the story is impressive, the acting by Fenton of the man, Woman and two children offsets this drawback.

Felix and Hope, playing their song and dance act, were enjoyed. As usual the dancing was a decided hit, and it can be safely stated that they are few performers who can touch this young fellow's particular style. The girl is pleasing and graceful, and handles her allotment capably. A very cleverly constructed medley composed of popular songs and the "drunk" dance, by Felix, deserve special mention. The act is one that should be a feature on any bill.

John Henshaw and Grace Avery, in their bits of vaudeville, convinced the audience that the "old school" also taught a thing or two. The restaurant scene was funny but the act hit landed them a solid laughing hit. The two remind us of a meerschaum pipe, they look better as they get older.

The Lucky Number had them guessing whether it was a show or an act. Your money back if you don't like it would be a safe bet for the manager. (See New Acts.)

Jim and Betty Morgan tackled a real job when they followed the above act, but when they left the stage no one questioned the right of their being there. "I'm Getting Older Every Day" is a hit reminiscent of a recent hit, but it goes over very nicely. "When Those Eyes of Northern Blue Salute the Eyes of Southern Grey," and the "Violin My Great Granddaddy Had," with a Hawaiian medley, completed the songs. The violin solo and flute and guitar duet can be considered specialties in themselves. The act will prove a solid hit on any bill.

The Pederson Bros. closed the vaudeville with

NEW VAUDEVILLE ACTS

"The Lucky Number."

30 MIN. SPECIAL SETS.

Fifth Ave. (March 13).—"The Lucky Number" can be almost called a play, as there is sufficient plot and comedy present. The act carries twelve people and opens in the dining room of a young married couple. The husband, who has been disinherited on account of his marriage, finds that after a three weeks' search for employment, the only opening offering itself is the purchase of a drug store, and all that is needed to consummate the deal is $200. The fact that his finances amount to only $1.75 and his good health, does not dampen his optimism. They decide to attend a show, but the little balance dwindles away as creditors come and collect their bills. Minus sufficient money to see a show they decide that church is cheaper, and go to hear the new choir. The scene shifts to the exterior of the church, and the couple, when about to enter, decide that they had better sit on the steps and avoid the contribution plate. While seated on the steps the manager of a new theatre enters and gives away tickets for the opening performance to all passers-by, and the couple manage to get two. The following scene depicts the stage of the new theatre, and in the audience is seated the couple. Announcement is made that ticket stamped with the lucky number seven will win a $200 prize. The young husband holds the number. The finale should be strengthened, as it is the only spot that misses fire. The singing of the choir and the acting of all participants was far above par. *Once Over.*

Shirll Rives and Ben Harrison.

15 MIN. ONE.

Colonial.—In what is purported to be a travesty on bench acts, this couple occupy fifteen minutes of time telling jokes, handling the orchestra leader and using a few song numbers.

Entering, the youth, carrying a bench, makes known the fact that he is seeking a girl to assist him. Property arrives and demands bench. Exits as girl comes on. Fly conversation follows, with the youth employing the familiar "nut" methods in speech and action. A few solos are interspersed, with the girl exhibiting a pleasing soprano voice but the lyrics of which are not taken seriously. More fly conversation, followed by a duet that puts the offering over nicely. *Frel.*

Raymond Sisters.

16 MIN. FULL STAGE.

Fifth Avenue (March 13).—With the aid of two baby grand pianos and a parlor set these girls have constructed an act that registered big in the opening spot on the above date. They open with the "Triple Medley" song, and go into what they term "The Desecration Rag," a rag medley of classics such as "Humoresque," Liszt's "Sonata," etc. The playing throughout is excellent, and in a spot further down on a bill the act should go over for a "clean-up." *Once Over.*

Empire (Charles Frohman, mgr.)—"Margaret Schiller," with Elsie Ferguson in the title role, began an engagement at this house, replacing Maude Adams. The original cast has been retained.

KORNHEISER COMES.

Phil Kornheiser, directing mogul of Leo. Feist's professional forces, East and West, came to Chicago late last week to supervise the campaign being conducted by Rocco Vocco. Does this mean more Feist hits for Chicago?

FORSTER "HITS THE TRAIL."

F. J. A. Forster, the hustling publisher-jobber, has a song that's making good in "I'm Going to Hit the Trail," but he's hitting the trail for more exceptionally strong material, a new number from Terry Sherman's pen coming in for a big share of his attention.

WATCHING IT GROW.

President Wm. McKinley and Manager D. W. Foster take no small degree of pleasure in watching the McKinley Music Co.'s mammoth catalogue grow. Under the Root imprint the firm is now publishing many numbers in great demand, including such popular hits as Henri Clique's "La Seducion."

Carrie De Mar.

35 MIN., FULL STAGE.

Palace.—Carrie De Mar, in making her return to vaudeville after an absence of some three years, is offering, with the assistance of a company of three, a breezy sketch, called "Quick Action," for the first time in New York. At the conclusion of the skit, Miss De Mar also renders two songs, both of which should be eliminated, as her act runs too long.

At the Monday matinee, March 13, Miss De Mar received quite some success with her sketch, which is a cleverly constructed little playlet, full of action from the rise of the curtain until the finish. The curtain drops and the audience are made to believe that she is finished, when, to the surprise of everybody, she again appears and offers a song that met with only fair favor. Not content with this setback, after going over big with the sketch, she offers another song, her well known "Drink" number, and whether it was because she was suffering from a cold, the audience did not take kindly to her endeavors and she suffered greatly.

Miss De Mar's act finishes when the curtain falls on her playlet, and she is making a big mistake in trying to do two acts in one.

The sketch is good enough and well played to get over if the route without the songs. Her supporting company is good, each member playing his role in a capable manner. *Jack.*

Wm. Gaxton and Company.

17 MIN. FULL STAGE.

Colonial.—Gaxton (Hornblower) a young attorney, is unsuccessful in securing clients. His fiance (Edith Spears), who acts in the capacity of stenographer in his office, threatens to leave his employ and break the engagement unless he becomes a business man. Through a chain of amusing circumstances, which contain an arrangement for money over the phone with a wealthy uncle, and the acceptance of a proposition from a grouchy millionaire who desires a divorce from a lease from a poor widow, and the finding of the young attorney's wallet, the act arrives at a logical finale. The action is of a brisk order, and the situations are amusing and capably handled by the cast, which, individually and collectively, is good.

Gaxton has a splendid idea of comedy values, and possesses a personality that is likeable. *Frel.*

Grey and Old Rose.

14 MIN. IN TWO.

American (March 13).—A special set, in two, with old rose and grey coloring, man and woman dressed in Colonial dress. Their opening number, "Take Us Back to Those Days of Yore," was a good starter. They both dance well when they finish this number. They have a dressing room back drop. The lady is a very clever dancer, and they both work hard. This act will fit on any bill. *Sam*

BIG SALES.

Jobbers say M. Witmark & Sons have an exceptionally big batch of numbers that are meeting with more than the average demand. Local manager Quigley declares that the firm has revolutionized the publishing business, because it has developed not only big present hits, but keeps up an equally large sale on standard and semi-standard numbers. All the Witmark editions, from production, through standard, to popular, are selling out almost as rapidly as printed up. No wonder that picture of Julius Witmark, in the Chicago office, bears such a broad smile!

SPEED BALLAD.

Ballads move slowly, as a rule, and it takes a long time to make one popular. But "Adair" proved a sensational exception to the rule. Now it looks as though L. Wolfe Gilbert has hit upon another lucky exception for the Stern catalogue, in "I Love You, That's One Thing I Know," which acts are taking kindly to.

BUILDING COMES BACK.

The Randolph Building is coming back strong as a publishers' headquarters. Within recent weeks new publishers have moved in. Eastern firms have re-established Chicago offices—and firms heretofore located elsewhere have found the attractions of the building too strong to resist.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER SATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

ELECTRIC LIGHTS ARE ROOT OF EVIL.

DIFFERENCE OF OPINION BETWEEN MANAGERS AND PERFORMERS AS TO REAL FUNCTION OF ILLUMINATION MAKES SONG ADAGE TRUE.

"THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY."

(Special to THE CLIPPER.)

CHICAGO, March 13.

Little did Thomas Edison realize, when he bequeathed the perfected incandescent light to posterity, that he was also favoring the amusement world with a *casus belli* that would keep ill feelings at the boiling point for many moons to come. Nevertheless, it is an open secret that the alluring electric lights which beckon prospective patrons to theatres—especially vaudeville theatres—are the cause of no end of internal dissension.

Every few weeks, in Chicago and other large cities, an act (on a bill which has been extensively advertised) refuses to work on or after the opening performance, because the electric lights in front of the theatre are devoted to other acts on the bill. Frequently a headliner is angered and refuses to work, because an assistant is accorded equal "electric light" honors. The managers think they are the ones to decide which names will bring the most money to the box office when illuminated out in front; the act which feels it is on a hill (after a long struggle for recognition) because of incomparable excellence in a given class of work, cannot understand why other acts should be given frontal prominence, while all laudatory comment respecting itself is confined to meager program mention. Hence the frequent walk-outs.

"It is ridiculous to suppose that the performer, who has nothing at stake but the doubtful value of his time, should determine the lettering of the display sign in front of the house," said a prominent manager recently, "when everybody knows the manager's judgment is based on sound business principles, and that his business acumen would lead him to choose the act or acts likely to bring the people to the box office."

This argument seems sound, but the prominent performer responds to it by saying: "You have seen the way some of these loudly touted foreign acts fall miserably, after they have been billed prominently and permitted to monopolize the fixtures in front; whereas, the clever American performer, who really entertains the patrons of the house, has to rest content with a minor position on the bill and far less salary." Other performers say, "It would be all right to trust to the opinion of the management, but how many managers possess real critical judgment? All a performer has is his or her reputation, and when that's shoved in the background, one must stand up and 'holler' unless one wants to be swallowed up into oblivion."

And so the altercation goes on. Some managers suggest the "black list" as a remedy for headstrong performers, but there are opposition circuits that eagerly welcome a condition which would place feature acts "at liberty."

"The whole trouble originates in the fact that no performers can play out an entire route without hitting a spot where he will be the best of a bad bunch," was another manager's explanation of the situation. "Once he gets a picture or his name in electric lights, even if it's only at Spoonunk Centre, he wants his name displayed in the big cities—no matter who's on the bill. Figure it out; how many acts are there playing vaudeville who can bring people to the theatres on the strength of their individual names, unassisted? I can count them on one finger."

While nobody has a conclusive solution for the problem, it frequently has been hinted that the whole thing rests with the calibre of the house manager. "A clever house manager can make an act think he's doing wonders without sacrificing the lights," is the way a member of a big booking circuit expressed the proposition. Meanwhile, as the song truly states, "there's a broken heart for every light on Broadway." Edison is great, but the man who solves the new "light" problem for vaudeville will prove greater.

LAURA ROTH is at present rehearsing a new single singing and talking act, which will be announced in a few weeks.

CONSIDERABLY TANGLED.

The affairs of the Auditorium Theatre, Chicago, are considerably tangled, Director Campanini resorting to extreme measures within recent days to assert his authority. Among these was the complete changing of door locks. Charges and counter charges are growing out of the controversy, John C. Shaffer claiming he alone is responsible for the lease guaranteeing $100,000 annual rental. Shaffer has ordered a complete clean-up of the premises, but the local authorities have refused to comply, because they claim several other guarantors of the lease, including Harold F. McCormick, John G. Shedd and Charles G. Dawes, have as much to say about things as Shaffer.

Campanini is maintaining a dignified silence, refusing to make a statement until the situation clears up somewhat. The lease was originally awarded Kiaw & Erlanger, who transferred it in 1909. The future of grand opera in Chicago is anything but guaranteed under the hazy conditions now in vogue.

MANAGERIAL SHIFT.

Chicago's Rialto was treated to a little surprise last week when Joe Bransky (formerly manager of the La Salle Opera House) was installed as house manager of the Colonial. Norman Field, who held the house reins of the Colonial until Bransky "got shot the job," is now manager of the Studebaker. Both houses are devoted to motion pictures, after vari-colored ventures in legit.

ANOTHER BRIDE.

News is flashed from Los Angeles that Joseph E. Howard, the vaudeville star, who achieved a great reputation as a musical comedy composer, married Irma Kilgallen, of Chicago, who got into the limelight some years ago because of her troubles as the wife of Count de Beaufort. Joe has been married several times, Ida Emerson and Mabel Barrison having respectively held the position of "queen of his heart."

BANKRUPT.

Edward O. Alvord, of the Western Vaudeville Managers' Association, filed a petition of voluntary bankruptcy in the Federal Court of Chicago, last week, scheduling his assets at $78, with liabilities aggregating $36,660.

CABARET RECRUIT.

Buster Sanborn, who used to be called "the youngest soubrette in the show business," is meeting with great success as a cabaret feature entertainer in Chicago. Buster, however, will soon desert cabarets for a production which is now rehearsing.

LOSES AUTO.

Babe Thornton, of the sister team, Dolly and Babe Thornton, reported the theft of her big Hudson 6, which disappeared from the front of the Boston Theatre, on Clark Street, Chicago, last week.

APPRECIATED GIFT.

Charles Kohl made the Academy, Chicago, more beautiful, and Manager Joe Pilgrim happy by donating two beautiful oil paintings for the inner lobby. The Academy has been a storm centre of good vaudeville almost since this form of entertainment originated in Chicago.

C. WILSON REED, formerly connected with the Chicago office of M. Witmark & Sons, as a piano player, is now acting in the same capacity for Shapiro, Bernstein Co.'s Western office.

SAM "ORIGINAL" ROWLEY is now appearing in a new act, entitled "The Duke of Duke's Mixture," written by J. Brandon Walsh.

MARCH 13.

March 20—Margaret Anglin will begin an engagement at the Princess in a rehival of Shakespeare's "The Taming of the Shrew." Lawson Butt will be the Petruchio to Miss Anglin's Katharine. "Twelfth Night" also will be acted during the engagement.

March 20—Ethel Barrymore will bring to Powers' Theatre "Our Mrs. McChesney," George V. Hobart's footlighting of Edna Ferber's "Roast Beef Medium" stories. William Boyd, Donald Gallaher, W. H. St. James, Mildred Barrett and Gwendolyn Piers are in the cast.

March 21—Edward Hugh Sothern will begin Sntro's "The Two Virtues," at the Blackstone. Alexandra Carlisle is his leading woman.

March 26—Wilton Lackaye, Kitty Gordon, Emily Ann Wellman, Cyril Scott, Effingham Pinto and Kathleen Clifford will appear at the Cort in the first performance of a new play by Wm. Anthony McGuire called "Everyman's Castle."

April 10—Yvette Guilbert, a celebrated *diseuse*, will come to the Blackstone.

April 24—William Faversham and Margaret Anglin will act Shakespeare's "Romeo and Juliet" at the Auditorium.

CHICAGO (John J. Garrity, mgr.) — "Town Topics," second week.

POWERS' (Harry Powers, mgr.)—John Drew, in "The Chief," second week.

BLACKSTONE (Edwin Wapler, mgr.) — "Rio Grande," second week.

GARRICK (John J. Garrity, mgr.)—"Experience," twelfth week.

ILLINOIS (A. Piton Jr., mgr.)—Montgomery and Stone, in "Chin Chin," seventh week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," tenth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," fifth week.

VICTORIA (H. C. Brolaski, mgr.)—Week 12, "Any Man's Sister."

IMPERIAL (A. J. Kanfman, mgr.) — Week 12, "Along Came Ruth."

COHT (H. J. Herman, mgr.)—"His Majesty Bunker Bean," nineteenth week.

HAYMARKET (I. H. Herk, mgr.)—Week 12, stock burlesque.

COLUMBIA (Wm. Roche, mgr.) — Week 12, the Girl Trust.

GAIETY (B. S. Schoenecker, mgr.)—Week 12, the Tempters.

EDGEWOOD (Edw. Beatty, mgr.)—Week 12, the Record Breakers, with Jack Reid.

STAR AND GARTER (C. L. Walters, mgr.)—Week 12, the Social Maids, with George Stone and Etta Pillard.

LITTLE (A. Browne, mgr.)—"The Charity That Began at Home," seventh week.

NATIONAL (J. P. Barrett, mgr.) — Week 12, "Along Came Ruth" (stock).

NO NEW SHOWS.

No new loop attractions of straight dramatic flavor are claiming attention in Chicago this week, all the current attractions adding at least one week to their "lease of life."

STOCK PLAYERS CELEBRATE.

The Chester Wallace Players, at the Warrington Theatre, Oak Park, Ill., produced "Rebecca of Sunnybrook Farm" last week. Business was so good all week that an extra matinee was put on Saturday morning, March 4. At the regular Saturday matinee about five hundred people were turned away.

After giving three performances of the bill on Saturday, the entire stage force, actors and stage crew were entertained at an impromptu lunch, served by Mrs. Ed. S. Davis, wife of the theatre's publicity manager. Those present were: Margaret Merriman, Dorothy Sutton, Nellie Tallman, Mande Moore, Mrs. Davis and her mother, Mrs. Walker, Mrs. Roy Dale, Chester Wallace, Chas. D. Brown, Fred Reto, Phil Hoggen, Ira S. Moore, Ed. S. Davis, Roy Dale, Wm. Markham, "Bunny" (the property boy), Mr. Walker and Paul Bonin, the treasurer. The stock is playing "The Old Homestead" this week.

DOT MARCELL, at present appearing in one of the popular houses in Louisville, will shortly open on a tour over the Amy Cox time through the South.

WHAT NEIGHBORHOOD HOUSES OFFER.

FINE BILLS VIEWED AT CHICAGO'S OUTLYING VAUDEVILLE THEATRES—DETAILED REVIEWS OF ACTS SEEN.

Chicago, March 11.

The vaudeville offerings now at Chicago's outlying theatres during the week just closing have one big advantage over the shows at the Loop houses devoted to the same kind—that is that they are just half as long and, instead of rushing for the exits before closing time, get a chance to show what they are worth, most of the audiences remain seated until the final fall of the curtain. For this reason, there are many famous closing acts playing the outlying houses, while the Loop auditoriums claim but few.

Most of the bills revealed (a careful review of which follows herewith) are quite up to the high standard maintained at Chicago neighborhood theatres within recent weeks.

ACADEMY.

(Joseph Pilgrim, Mgr.)

A bill of real merit and melody was offered the patrons of the Academy for the first half.

Barnett Mayerick and company opened the show with a classy illusionist act, entertaining and mystifying. Barnett works in a fast manner, and is assisted by a beautiful female.

Cross and Mooney offered "Syncopation In Moderation," one of the neatest singing and dancing acts that has appeared in this house.

Castle Davis Trio, in a high class musical and singing act, scored instantly. The lady, who also is pretty, possesses a splendid soprano voice, and is a little genius with the saxophone. The young man, who plays the piano, is blind, but that doesn't stop him in the least, as he is a superb musician, demonstrating exceptional skill. The other male member plays a saxophone in an artistic manner. They were the hit of the bill.

Wm. Morrow and company secured the comedy honors of the evening with a comedy skit, entitled "On the Country Road."

Richard Wally and company closed the show with a good routine of juggling. *Block.*

(LAST HALF.)

Giffain Trio, two ladies and a man, billed as "Clever Scotch Entertainers," were entertaining all right and proved it by the way they went over. This house is known for its coldness toward artists, and when one scores a hit, it can score the same in any house. They offered a routine of singing, talking, dancing and bagpipe playing, in a select manner. Had the act been in the centre of the bill they would have stopped the show.

Haney and Long (comedy singing, talking and piano playing) took up the lively start left by the previous act, and kept it up all through their act. They sang two published numbers, "Mr. Gallagher and "You're Always Welcome at My House," and put them over in great style. As dancers these people are wonders. The lady is very eccentric in her work. They closed with an eccentric dance.

Frances Pierlot and company offered a farce comedy sketch, entitled "I Died," which was a scream. The act shows a deceitful wife in full of joy to find her husband dead, and his best friend making love to her beside the corpse. They go into a line of talk about the corpse, only to find that the man is not dead at all. When he gets up, the entire cast drops dead. Great climax, but over by four real performers.

Lillian Watson entertained with songs.

"une's Daughters, the feature act, closed the show to solid rounds of applause. *Block.*

AMERICAN.

(E. Louis Goldberg, Mgr.)

Eva Fay was headlined for the entire week, holding special matinees for the ladies. In answering questions from various people Miss Fay not only gives them answers, but adds a little humor to make things pleasant for all.

Spissel Bros. and Mack opened the show.

Fern and Zell, "A Southern Honeymoon," a typical big time offering in black and tan, on second, scored from the start. The lady in the act, beautiful in figure and face, wears gowns that are rarely seen in family vaudeville houses and possesses a pleasing voice for songs and talk. The male member, in blackface, is a good comedian and dancer, and they work together in a real give and take manner.

Homer Lind and company, "The Singing Teacher," had the house in a fit of laughter all through the act. Homer has a sterling partner in the little lady. The expressions on her face are simply wonderful, and when she tries to sing there is no end to the laughter that comes from the crowd. The act closes with Homer singing and the lady playing an obligato. They were forced to take an encore.

The Great Lester scored a hit, and entertained the audience in a satisfactory manner. *Block.*

(LAST HALF.)

Cummin and Seaham opened the show with an eccentric line of tumbling and hat juggling. Took two bows and left the audience well pleased.

Fairman, Walters and Sullivan, singing entertainers, on second, went over big. The act was awarded a big reception on their opening, and well deserved it. Each man put over a solo number, with Sullivan at the piano. Fairman sang "Don't Bite the Hand That's Feeding You." The act works a bit new, but in about a week's time it ought to be a worthy offering.

Princess Ka (female impersonator), assisted by a young girl, offered a routine of dances

Morris and Allen duplicated their former success around Chicago by walking away with the evening's honors. *Block.*

WINDSOR.

(D. L. Swarts, Mgr.)

A good sized crowd was in attendance for the first show Wednesday night. The bill was made up of good material, and each act received its share of honors.

Zamsto and Smith (comedy bar act) opened the show with a routine of work, and perform daring deeds in mid-air.

The State Comedy Four, harmony singers and fun makers, sang "Old Folks at Home," "Swing Along Time" and several other popular numbers. They also have a good line of comedy talk which draws applause.

Dunbar and Turner had things their own way from the start. This team has played about every house of account in Chicago and always scored a hit.

Chas. J. Carter put on two acts, "The Lion's Bride" and a routine of magic, holding both third and closing position. The audience showed its appreciation by remaining until the very last trick was completed. *Block.*

THALIA.

(Tom Murray, Mgr.)

The headliner for the week was none other than Nehye De Ousenne, a clever little lassie who has been a hit of every bill she appeared on in the last month or so. Nehye is assisted by Roy Ingraham, who makes a fine accompanist at the piano. Nehye sang almost every popular song there is on the market, but still the audience wanted more. "Good Old Days Back Home," "Don't Bite the Hand" and "Mother" were three of the hits she sang.

Two Malcomis (jugglers) opened the show with a neat routine, and were heartily enjoyed.

Medley and Moyse (two men singing and talking) registered from the start.

Victor and Evelyn present a neatly dressed singing, talking and dancing act. Miss Evelyn is a good looking dancer, and possesses a good voice. Victor, who looks like a Beau Brummel, has a splendid voice, and renders a ballad in a select manner.

John P. Reed and his Hen Party closed the show in a most pleasant fashion. The Misses Cooper, Ellis and De Costa deserve special mention for appearance and voice. *Block.*

GRAND.

(Wm. A. Johnson, Mgr.)

The Jackson Family and Montgomery, McLain and company held prominent places on the big electric sign in front of the theatre the first half of the week.

Carlotta, a contortionist, opened the show.

The Jackson Family, seven in number, entirely in brown, sang and talked about himself—and then offered a routine of dances. He has a good line of talking over the line of goods, but the act runs a little too long.

Montgomery, McLain and company (two men doing black face and a young woman dressed in male attire, working straight) kept the crowd in a continuous uproar. They closed the first half strong with a farm scene and second the Geo. M. Cohan theatre on Broadway. They work with gingor, and scored the first hit of the evening.

Clayton and Lemlie delivered a lively line of chatter, put over in a really humorous manner. Clayton is a great straight man, and has a fine partner in Lemlie, who plays the Englishman.

Gay M. Jackson presented the Jackson Family, five pretty and well formed girls who work at a lively clip. The act, far above the average bicycle act, is worthy of attention. They received a big reception, and no one left the theatre until the final fall of the curtain. *Block.*

(Last Half).

Three Anderson Sisters, in songs and dances, started the bill off in an artistic manner. The girls are pretty, possess a good voice and routine of dances. They wear pretty costumes and make a pretty picture in full view of the audience. One little lady, in sailor costume, offered a sailor's eccentric dance, which the audience liked. They also do a dance while jumping the rope. They close with an eccentric dance with one lady falling in the rope and her other limbs dangling in the air. It's a pretty act, but doesn't belong in opening position.

Green and Pugh (colored), singers, talkers and dancers, filled in nicely.

Montgomery, McClain & Co., held over for the balance of the week, repeated their former success.

Claudia Coleman, "The Types of Women," makes a pretty appearance, and is also a good talker. Her act is interesting from start to finish. Her impersonations consist of a woman before and after marriage a waitress in a cheap lunch room and how different women wear hats. She closes singing "Spark of Love" as lady with a cultivated voice would sing it; also how a cabaret singer would put it over.

Four Flying Valentinos closed the show. Their de-ds in mid-air are wonderful and the audience "gasped" at each trick. *Block.*

WILSON (Last Half).

(M. Licalzi & W. H. Buhl, Mgrs.)

It would be hard to imagine a much better five act bill. Wilson and Aubrey (comedy horizontal bar and turnlesque wrestling) worked with vim and dash. Their bar work is superb, and the mock wrestling would make anyone laugh.

Dale and Boyle come on as a man and a lady, singing "Crazy" double, then the "lady" runs into "Love, Here Is My Heart," but over with wonderful soprano flourish. They close with "Loading Up the Mandy Lee." The lady proves to be a female impersonator, much to the surprise of the audience.

Franzika Heinrich rendered classic selections on the piano.

Bessie Browning was the individual hit of the bill, her special songs getting many laughs because of her ability to impersonate any kind of character type, including Tanguay and Foy imitations.

"De-Ed-Ka," with seven dancing girls and a clever comedian, supported by a solemn working straight, closed the bill. *Caspar.*

DE LUXE ENTERTAINERS.

A splendid array of entertainment can be seen at the De Luxe Cafe every evening, night. The well known among show folks who have been in the habit of spending a few pleasant hours there almost every night. The entertainment consists of Laura Roth, a charming lassie who renders both ballads and character numbers that would fit a king's taste. Dora Pelltier, who has been appearing at this cafe for the past four weeks, is one of the home guards, and is noted as a high class singer. Dorothy Dean is the popular ballad singer, and there is no limit to the amount of applause she receives when she sings "I'm Going to Hit the Trail." Chas. Marsh, in character songs, is well known in the vaudeville field as one of the neatest entertainers that has appeared around these parts in some time. Buster Fries, who entertained in every leading cabaret show in the city, has been added to the list. Buster is not only a good entertainer of merit, but has a following as well. Dozie Emerson adds a new face to Chicago, and a pretty one at that. Dozie and her solo dances go over like a shot from a cannon. Florence Creedon entertains considerably with her piano playing, and there is no complaint for the singers. Joe Suchomski and his wonderful team of musicians make up the balance of the program.

CHICAGO ACTORS MEET.

There is a possibility of the Actors' Equity Association, the organization of the dramatic players, affiliating with organized labor. The resolutions held in New York, Chicago, San Francisco and Philadelphia were for the purpose of stimulating interest in the organization and discussing such a move. When it was pointed that the Chicago meeting was for that purpose, Charles Stevenson, a member of the council and chairman of the Chicago meeting committee, indignantly denied the premise. Yesterday, of last week he received a telegram to the effect that the council had had a change of heart regarding unionizing and instructing him to have the matter discussed at the Chicago meeting.

The matter did not come up until other business had been transacted, and at first an effort was made to get the meeting to adopt a motion expressing confidence in the council and leaving the matter of affiliation with the various labor organization in the hands of that body. The discussion brought out the fact that this was not the purpose of those at the head of the body who preferred to have the opinions of the members. Lewis Drew, Richard Bennett, George Backus, speaking for Blanche Ring; Charles Abbe, Harry Lane and Raymond Kirke were among those who entered into the discussion. L. Andrew Castle, who represents the Chicago membership, called Robert Sherman, president of the Mid-West Managers' Association, who referred to what John Drew was able to do at Rochester, Minn., where he called on the board of health to see that the theatre was cleaned before he would play, emphasizing the point that the prominent star could do things impossible to the player of less fame.

The meeting had been called for the purpose of stimulating interest in the actors' organization, and the matter of unionising had not been considered by any of the speakers, who therefore hesitated to take a position. Finlonism was distasteful to most of them, but it was explained that the matter had not been given consideration. Mr. Stevenson pointed out that the members of the council had evidently given the matter careful thought, and Howard Kyle emphasized a statement from the officers of the association in New York that "divergent views of council members into a unity of decision as to the trail out of the wilderness" had brought them to believe that "that trail is affiliation with organized labor."

The Actors' Equity Association will hold its general meeting in May, when the matter will be finally acted upon.

L. Andrew Castle, most active of the Chicago members of the association, called the attention of the New York artists to the fact that there were seven hundred ladies and gentlemen of the profession who made their homes in Chicago. He recited many complaints on the part of Chicago players for alleged unfair treatment at the hands of managers.

ACROBATIC BURLESQUE A BIG HIT.

PUSS PUSS.

RATING.

Principals	Chorus	Costumes
100	100	100

Scenery	Numbers	Comedy	Olio
100	100	100	100

The Five Burlesque Acrobats by the principals, including Jean Bedini, Charlie Mac, Sidney Vincent, Ben Grinnell and Harry Jackson, provided the big scream of the show at the Columbia, Monday night. With the exaggerated motions of the average acrobatic troupe they mingled a lot of funny attempts at tricks, some of which succeeded, and it was voted a most entertaining novelty. Dressed in red tights, the "family" got over a big comedy hit.

"Puss Puss" is thoroughly entertaining throughout its two acts, with a lot of good specialties thrown in for good measure. The opening, with the girls in a sort of May pole exercise, was impressive, and the arrival of Jean Bedini, as the M. P. director, with his troupe of film actors, started the proceedings along the comedy line. Harry Jackson, as the Hebrew, was selected to act the Christian in the lion's den, and the trick lion in the trick cage was a good laugh maker, with Charley Mac doing the principal M. P. comedy.

Ben Grinnell was an eccentric professor in rather strong make-up. Davis Stafford was a colored porter.

Pam Lawrence, plump and active, was a pleasant sight, and gave a good account of herself in her vocal exercises.

Mae Holden was another valuable member, as Dolly Varden, and mingled in nicely with the routine of activities.

Helen Lorayne was the lady in tights who delivered the prologue, preparing the audience for what was to come, and then retreated behind the black drop. She also showed class in everything else she did.

A posing act for charity, with the three ladies as models, promised much, but was limited in extent of the view, but it served up good comedy.

"Dancing the Jelly Roll" was Miss Lawrence's introductory bit. Ben Grinnell's character work, as the old legit. who showed tragedy of the old school and acrobatic variety of the present, was well liked.

"Auntie Skinner's Chicken Dinner" was Mae Holden's offering, to several encores, and a rag song by Miss Lawrence also went over big.

"The Isle of Kokomoko" held them for a number of encores, as done by Miss Holden.

Al. H. Burton's Review was an added act, using a velvet drop with portraits of well known singers, with an opening for Mr. Burton's face. He sang like Olcott, in "A Little Bit of Heaven;" like Kelly, in his well known melodies; like John McCormack, in "She's the Daughter of Mother Machree;" like Lauder, in "Stop Your Tickling," and made up like Maggie Cline for singing "Mollie, Dear," assisted by the lady in various poses, including a real Yankee girl, and concluding with a pretty Scotch dance.

The Four seasons Ballet, by Misses Carter, Russell, Gilbert and Meyers, was a pretty tableau, and the other girls, as different cities, dates and characters, gave the stage another showy mixture of color. "Played by a Military Band," by Sidney Vincent and company, was a good closing number.

Davis and Stafford had a line of colored talk in comedy vein, and their songs, especially "In the Jail House Now." Although both were suffering from severe colds they were well received in the ever increasing applause. The "Doctor" song and "Uncle Rufus Harmony Band" also went well for them.

The second act opened with a fine yachting song, by the girls, and Mae Holden assumed a French dialect long enough to lead the "Parisvous" number, backed up by the thoroughly Frenchy costumed octette of show girls. Then came Ben Grinnell, as a Frenchman, who took up the insult offered the French girl, and had everybody fighting Cueis with swords, and also had them doing comedy target practice. The Four London Girls, renowned high kickers, went through their lively dances, and Bedini and Arthur took the occasion to make they come into their juggling act with Mae doing the comedy stunts. Jean received an apple dull on the forehead in his first spearing attempt, but the other landed squarely on the prongs. The real juggling tricks were done with unerring precision. Then came the acrobatic work on the mat, as mentioned above, with Jean, with the big mustache, as the understander, and Harry Jackson as the thinnest acrobat in existence.

"When I Dream of Auntie Laurie" was Mae Holden's Scotch offering, after the girls had been brought on with Edith Monroe playing the bagpipes; Miss Monroe also danced a real Highland fling.

"My Little Girl" was well sung by Misses Lawrence and Holden. A burlesque on the trial scene in "On Trial" had Jackson as the judge, Charles Mac, as the child, and Ben Grinnell, as a lawyer, who had long conversations with the dummy jurors. This also proved a big laugh.

The cakewalk was an elaborate affair, presided over by Davis and Stafford, and everybody took part in the final parade, to the tune and action of "The Midnight Cakewalk Ball," to the slowly lowered curtain.

The specialties included: Mamie Marshall, May Meyers, Marie Gordon, Edith St. Clair, Freda Frances, Sadie Galvin, Ada Carter, Dolly Rogers, Edith Monroe, Dorothy White, May King, Bella White Rose, Anna Gibbons, Jule Russell, May Gibbons, Doris Gilbert, Mattie Rose, May Brown and Ray Shirley.

The staff: Al. Lubin, manager; Arthur Harris, business manager; M. Zelenko, musical director; Henry Hoff, carpenter; Eddie De Vernon, electrician; Al. Marshall, properties. *Mill.*

SAM SCRIBNER, PRESIDENT.

The perspicacity of Sam A. Scribner, who has long been a dominant factor in the burlesque field, has been attested to by the confidence placed in him by his fellow managers in naming him president of the Vandeville Managers' Protective Association, at a meeting held March 10.

THE PARISIAN FLIRTS.

Charles Robinson is at the Olympic, New York, this week, with his show, which also includes: Luella Temple, Dave Vine, Mark Wooley, Johnny Cook, May Bernhardt, Elizabeth Cooper, Duffy, Geisher and Lewis, and Freda Lehr.

TOWN TALK.

Barney Gerard has arranged to produce another big show on the Columbia Circuit next season, to be known as Barney Gerard's Town Talk, and promises a show that will be even more pretentious than any of his past efforts. Three prominent names will head the cast. It will operate on a franchise belonging to I. H. Herk.

THE MIDNIGHT MAIDENS.

With this show at the Columbia, next week, will be: Pete Curley, Norma Bell, Billy Walsh, Tony Shane, Rose Kosmer, Frank Lynch, Bob Calvert, Jean Leonard, John Larkins, Ed. Beglan, and the Three Bullows Girls.

THE BLUE RIBBON WINNERS.

This is the title of the show at Daly's, New York, this week, with Helen Hildreth, the boxing girl, and Princess Zeda added attractions.

THE GREAT JANSEN is a feature with the French Models at the Star, Brooklyn.

BEPT BAKER'S Masonic friends of St. Cecile Lodge, F. & A. M., attended the show at Miner's, Newark, Thursday night, 9, and after the performance the worshipful master, on behalf of the lodge, presented Mr. Baker with a handsome gold fob emblem.

GUS FAY has gone to Pittsburgh for stock burlesque.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Empire, Albany, N. Y., 13-18; Gaiety, Boston, 20-25.
BEHMAN SHOW (Jack Singer, mgr.)—Miner's Bronx, New York, 13-18; Orpheum, Paterson, N. J., 20-...
BON TONS (Al. Miller, mgr.)—Park, Bridgeport, 16-18; Miner's Bronx, New York, 20-25.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.
BOSTONIANS (Frank S. Pierce, mgr.)—Orpheum, Paterson, N. J., 13-18; Empire, Hoboken, 20-22.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Gaiety, Boston, 13-18; Grand, Hartford, 20-25.
DAVE MARION'S (Bob Travers mgr.)—Gayety, Toronto, Ont., 13-18; Gayety, Buffalo, 20-25.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Casino, Philadelphia, 13-18; Palace, Baltimore, 20-25.
GLOBE TROTTERS (M. Saunders, mgr.)—Gayety, Montreal, Can., 13-18; Empire, Albany, N. Y., 20-25.
GAY NEW YORKERS (Harry Leoni, mgr.)—Hurtig & Seamon's, New York, 13-18; Empire, Brooklyn, 20-25.
GYPSY MAIDS (W. V. Jennings, mgr.)—Empire, Newark, J., 13-15; Park, Bridgeport, Conn., 20-25.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Empire, Brooklyn, 13-18; Colonial, Providence, 20-25.
GIRL TRUST (Louis Epstein, mgr.)—Star and Garter, Chicago, 13-18; Gayety, Detroit, 20-25.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Gaiety, Washington, D. C., 13-18; Gayety, Pittsburgh, 20-25.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Colonial, Providence, R. I., 13-18; Casino, Boston, 20-25.
MAJESTICS (Fred Irwin, mgr.)—Star, Cleveland, 13-18; Colonial, Dayton, O., 20-25.
MANCHESTER'S (Bob Manchester, mgr.)—Gaiety, Pittsburgh, 13-18; Star, Cleveland, 20-25.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Buffalo, 13-18; Lay off 20-25; Syracuse, 26-April 1.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Lay off 13-18; Empire, Albany, 20-25.
MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Casino, Boston, 13-18; Columbia, New York, 20-25.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Gaiety, Detroit, 13-18; Gayety, Toronto, Ont., 20-25.
PUSS PUSS (Al. Lubin, mgr.)—Columbia, Chicago, 13-18; Casino, Brooklyn, 20-25.
ROSELAND GIRLS (Bob Mills, mgr.)—Gaiety, St. Louis, 13-18; Columbia, Chicago, 20-25.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Colonial, Dayton, O., 13-18; Empire, Toledo, 20-25.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Grand, Hartford, Conn., 13-18; Jacques, Waterbury, Conn., 20-25.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, Kansas City, 13-18; Gayety, St. Louis, Mo., 20-25.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Columbia, Chicago, 13-18; Berchel, Des Moines, Ia., 20-25.
SPORTING WIDOWS (Bob Simons, mgr.)—Empire, Toledo, O., 13-18; Star and Garter, Chicago, 20-25.
STAR AND GARTER (Asa Cummings, mgr.)—Palace, Baltimore, 13-18; Gaiety, Washington, D. C., 20-25.
SMILING BEAUTIES (Ben Harris, mgr.)—Gayety, Omaha, Neb., 13-18; Gaiety, Omaha, Neb., 20-25.
SAM HOWE'S (Geo. R. Batchelder Jr., mgr.)—Empire, Hoboken, N. J., 13-18; Casino, Phila., 20-25.
TOURISTS—Jacques, Waterbury, Conn., 13-18; Hurtig & Seamon's, New York, 20-25.
TWENTIETH CENTURY MAIDS (E. E. Patton, mgr.)—Syracuse and Utica 13-18, Gayety, Montreal, Can., 20-25.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Gaiety, Omaha, Neb., 13-18; Gayety, Kansas City, 20-25.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Star, St. Paul, 13-18; St. Joseph, Mo., 20-25.
AUTO GIRLS (Ted Symonds, mgr.)—Gilmore, Springfield, Mass., 13-18; Garrick, New York, 20-25.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) Gayety, Philadelphia, 13-18; Wilkes-Barre, Pa., 22-25.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Star, Toronto, Ont., 13-18; Savoy, Hamilton, Ont., 20-25.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Colonial, Columbus, O., 13-18; Youngstown, O., 20-22; Akron, O., 23-25.
BIG CRAZE (Joe Levitt, mgr.)—Corinthian, Rochester, N. Y., 13-18; Star, Toronto, Ont., 20-25.
CRACKER JACKS (Walter Greaves, mgr.)—Penn Circuit 13-18; Gayety, Baltimore, 20-25.
CABARET GIRLS (Lewis Livingston, mgr.)—Binghamton, N. Y., 13, 14; Amsterdam 15; Schenectady 16-18; Corinthian, Rochester, N. Y., 20-25.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—

Gayety, Brooklyn, 12-18; Fall River, Mass., 20-25; Worcester 22-25.

CHARMING WIDOWS (Sam Levy, mgr.)—Garrick, New York, 13-18; Star, Brooklyn, 20-25.

CITY SPORTS (L. B. Sawyer, mgr.)—Youngstown and Akron, O., 13-18; Empire, Cleveland, O., 20-25.

DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Buckingham, Louisville, 13-18; Olympic, Cincinnati, 20-25.

FROLICS OF 1915 (Frank Lalor, mgr.)—Olympic, Cincinnati, 13-18; Colonial, Columbus, O., 20-25.

FOLLIES OF PLEASURE (Bube Bernstein, mgr.)—Willes-Barre, Pa., 15-17; Binghamton, N. Y., 20-22; Amsterdam 23; Schenectady 24, 25.

FRENCH MODELS (Harry Rose, mgr.)—Star, Brooklyn, 13-18; Yorkville, New York, 20-25.

GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Century, Kansas City, 13-18; Standard, St. Louis, 20-25.

HELLO PARIS (Wm. Roehm, mgr.)—Gayety, Baltimore, 13-18; Trocadero, Philadelphia, 20-25.

HELLO GIRLS (Louis Lesser, mgr.)—Yorkville, New York, 17-18; Gayety, Philadelphia, 20-25.

HIGH LIFE GIRLS (Frank Calder, mgr.)—Fall River and Worcester, Mass., 13-18; Howard, Boston, 20-25.

JOYLAND GIRLS (Sim Williams, mgr.)—Gayety, Minneapolis, 13-18; Star, St. Paul, 20-25.

LADY BUCCANEERS (Dick Zeisler, mgr.)—Trocadero, Philadelphia; 13-18; Grand, Trenton, N. J., 22-25.

MILITARY MAIDS (M. Weinstock, mgr.)—Academy, Jersey City, 13-18; Gayety, Brooklyn, N. Y., 20-25.

MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—St. Joseph, Mo., 16-18; Century, Kansas City, Mo., 20-25.

MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gayety, Milwaukee, 13-18; Gayety, Minneapolis, 20-25.

PAT WHITE SHOW (Lew Talbot, mgr.)—Empire, Cleveland, 13-18; Penn. Circuit 20-25.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Olympic, New York, 13-18; Academy, Jersey City, 20-25.

RECORD BREAKERS (Jack Reid, mgr.)—Engiewood, Chicago, 13-18; Gayety, Milwaukee, 20-25.

REVIEW OF 1916 (Henry P. Dixon, mgr.)—Howard, Boston, 13-18; Gilmore, Springfield, Mass., 20-25.

SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Cadillac, Detroit, 13-18; Columbia, Grand Rapids, Mich., 20-25.

TEMPTERS (Chas. Burr, mgr.)—Gayety, Chicago, 13-18; Buckingham, Louisville, Ky., 20-25.

TIP TOPS (Joe Hurtig, mgr.)—Grand, Trenton, N. J., 13-18; Olympic, New York, 20-25.

TANGO QUEENS (Ed. S. Daly, mgr.)—Gayety, Hamilton, Ont., 13-18; Cadillac, Detroit, Mich., 20-25.

U. S. BEAUTIES (Dan Guggenheim, mgr.)—Standard, St. Louis, 13-18; Gayety, Chicago, 20-25.

WINNERS (Harry K. Gates, mgr.)—Majestic, Indianapolis, 13-18; Englewood, Chicago, 20-25.

YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Columbia, Grand Rapids, Mich., 13-18; Majestic, Indianapolis, 20-25.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

MANAGER CHARLES W. DANIELS has announced his intention of ending his connection with the Casino, Brooklyn, at the end of this season.

HARRY STEPPE will, according to report from him, close with the Strouse & Franklyn firm in April, when his present contract expires.

SAM COLLINS is now comedian with the Smiling Beauties.

BEN WELCH has dropped the name of his first part, "A Lord for a Day," as it conflicted with that of a former musical comedy success.

THE MAX SPIEGEL'S ENTERPRISES, Inc., was formed at Albany, N. Y., March 7, by Max Spiegel, Edward Spiegel and Thos. F. McMahon.

JOS. L. WEBER is lessee and manager of the Hudson, Schenectady, N. Y., playing American wheel shows for the past six weeks. Business is good, the boxing on Monday nights being a big draw. Joe will return to New York in a few weeks, and will rent out the house for Summer opera.

TWENTY-FIVE YEARS AGO.

CAR MANAGERS in advance of Barnum & Bailey, under direction of W. H. Gardner, Henry C. Hedges, Ed. Davis, Al. Reil and J. M. (Joe) Torr. (All except the latter are dead.)

E. E. RICE, Geo. FOSTER.CUR, sailed for Australia with the McMahons.

FRANK I. FRAZEE died at Chicago.

GEORGE TURNER WOOD, midget, died.

FRANK A. GARDNER'S CIRCUS was in San Salvador.

"AJAX" WHITMAN won a weight lifting contest over "Milo" Block, at Miner's Bowery, New York.

NEW PLAYS: "Sister Mary" "The Old, Old Story," "Gods and Men."

FRANK H. FRAZEE knocked out George Godfrey, at San Francisco.

A. C. MCREELIS was manager of the Great Southern Carnival.

ALEX. WILTON and SADIE NELSON advertised themselves at liberty, in THE CLIPPER.

B. H. NYE SHOWS.

General Agent F. D. Berst, of B. H. Nye's Big Dramatic Show, has returned from a two weeks' tour, where he has contracted a number of principal cities for the months of April, May and June. B. H. Nye will have one of the best tent dramatic shows on the road, carrying about thirty people. Last week Mr. Nye, while in Cincinnati, O., purchased a Deagan electric calliope. This will be the first dramatic show to carry a calliope. The show will be billed like a circus. Every bill produced will have special paper. Some of the well known royalty bills are "Great Divorce Case," "Out of the Fold," "Stroke of Twelve," "Minister's Sweetheart" and others. Complete roster: B. H. Nye, sole owner and manager; band leader, E. Henry Siscoe, twelve men in band; orchestra leader, Roy Wilkins, seven men in orchestra. Some of the leading actors engaged: Marion Marsh, Mark Lynch, Mark Lynn, R. M. Barnes, Miss Barnes, Master Edward Barnes, Al. S. Evans, W. C. Hodges, Frank King, Bert Davies and others. F. D. Berst, with three men, ahead. Show will open about middle of April and will play cities only.

No. 1 OFFICERS.

The officers for 1916-17 of the New York Lodge of Elks are: Clayton J. Heermance, exalted ruler; J. H. Chris. Mitchel, esteemed leading knight; Frederick E. Goldsmith, esteemed loyal knight; Jacob Marks, esteemed lecturing knight; James W. Carroll, secretary; Irwin G. Burton, treasurer; Edward J. Trolan, tiler; Dr. John E. Dearden, representative to Grand Lodge; Edward Lesch, F. G. E. R., alternate to Grand Lodge; William T. Phillips, P. E. R., trustee for three years.

BYRON SPAUN SHOW.

Byron Spaun's Overland Show is now prepared for the coming season. Mr. Spaun will use a new six ton auto truck this season, and is considering having a new transportation for his big little show this season, and is in New York to arrange for same. The show will open in Pennsylvania, and no doubt will cover the same route as last year. "Mazuck," the Great, the pony with human brains, will be still a feature act.

SHEEDY GETS TWO MORE.

The Park Theatre, Taunton, Mass., and the Darling Theatre, Gloversville, N. Y., are the two latest additions to the houses Sheedy is now booking.

Both theatres will play six acts for split weeks.

LIZZIE B. RAYMOND and ED. EMERSON visited the National Elks' Home, Bedford City, Va., last week. William Gallagher was among those who were pleased to see them.

WILLIAM HURST died at the Elks' Home, Bedford City, Va., last week.

"THE GREAT PURSUIT" opened March 13 at Toronto, Can., with Papilla Nellson-Terry, Mary Tempest, Jeanne Eales, Bruce McRae, Charles Cherry, Graham Browne and Montagu Love. It will open at the Shubert, New York, 20.

"SARI" is to close March 18, at Dallas, Tex.

CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Anderson, Hilma
Allen, Jenette
Aurenia
Beauchamp, Florida
Burt, Sadie
Best, Gertrude
Brodie, Mollie
Bascom, Arleta
Barron
Minnie Thom
Brubi, Peggy
Ben Ali,
Mrs. Hassan
Barnicoat, Betty
Courtney, Jessie
Cullin, Margie
Chester MissBillie
Carlyle, Carmen
Clifford, Bessie
De Bar, Flo
Seymour, May
Dahler, Grace
Darling, Della L.
Delmore, Helen P.
Earley, Ida Hall
Fields, Dolly
Flood, Mary
Ferris, Mrs.
Foster, Eleanor
Frosse Dottie Ray
Gerard, Marcelle
Graves, Mrs.
Goodale, Eva
Hurtle, Marcelle
Grant McClannahan
Hoyt, Ruth
Irving, Emma
Irvin, Mabel
Hollis, Frances
Junot, Jennie
Kent, Florence
King, Grace
Kurtz, Edith L.
Knowles, Priscilla
Kingsford, Bessie
Long, Billie
Lyons, Gertrude
LaClair, Gertie
La Salle, Babe
Lee, Mabel
Lloyd, Laura
Mann, Edna
Manning,
Mrs. Tommy
Melville, Josie
Morris, Jessie
Montrose, Gladys
Medley, Florence
May, Jessie
Nelson, Maryl
Newcombe, Jeanne
Osborn,
Mrs. Chas. G.
Osmond, Lucie M.
Oakley, May
Ouri, Miss
Pamplin, Harry
Potter, Kathleen
Paige, Mabel
Poyner, Frankie
Phillips, Minna
Robinson, Bobbie
Russell, Gertrude
Rivers, Nettie
Rex, Frances
Russell,
Miss Helen Forrest
Rhodes, Sylvia
Randall, Edna
Sing, Frances
Scully, Pat
Sheldon, May
Sidwell, Edna
Scovell, Mlle. Lee
Storey, Ethel May
Stevens, Ida
Starr, Marguette
Sutton, Nellie
Tierner, Edith
Turner, Olive
Vert, Hazel
Vernon, Evelyn
Whitney, Jessie
Wilson, DorothyD
Yoder, Lynne
Yale, Anna

GENTLEMEN'S LIST.

Austin, R. "Doc"
Adair, Art
Archer, Sam
Ashley & Caufield
Anthony & Rosa
Allen, Jack
Adams, Lew
Anthony & Mack
Aubrey & Mack
Auck, Jack
Armond, Prof.
Americus Comedy Co
Archebold, F.
Applegate, J. E.
Allen, Tom W.
Arnett, H. L.
Auiet, Jack
Anthony, Mel. A.
Bowman, Wm.
Beaudon, Fred
Brown, Harry
Beyer, C. W.
Bertolet, A.
Baker, David
Brownlee, J. W.
Bernestoni, Alf.
Bratton, Leo G.
Bowers, Frank
Brown, Doc
Burke, Frank
Brown, Geo.
Brooks, Geo. W.
Benzie, Neil
Betell, N. J.
Bonny, J. W.
Bostwe Stock Co.
Bleigh, Sew
Bonney, Harry
Burke, John
Clow, Sidney
Chart, Fred
Cook, Harold L.
Cook, Oscar F.
Church, Louis H.
Carrington, Jack
Carroll, Tom J.
Clemenso Boca.
Cullen, Frank
Corn, Henry
Carleton, Frank
Callis, Joe N.
Collins & Hawley
Crosby, Scott &
Puglia,
Cohn, Monny
Conlon, Ray
Coppelli, F. R.
Coby, Jack
Cody, Al.
Carter, F. G.
Dallaire, E. H.
Daly, Chas.
Davidson, W. J.
Deveide, EM. J.
De Lorie, John
Dunning, R.
Duvall, Jay E.
Dunn, Harvey
Du Prey, Frank
Evans, Ernest
Elmoure, Wm.
Erhart, Victor J.
Ewe & Ewe
Elliott, W. H.
Evens, Chas
Evans, Al.
Wickes, E. M.
Whitney, S. H.
Williams, Montesa
Whiteside, Jack
Weimer, A. J.
Wanda
Weet, Al. H.
Williams, Harry
Wills & Southern
Wilkinson, C. T.
Wright & Lee
Wilson, Chas. G.
Shows
McDonald, J. L.
Morgan, Jack
McMillan, Don
Montgomery & Frank
Maddox, Dick
Moore, J. M.
Mayer, Clarence
Mac, J.
MacNamee, Alva
Mathesen, Lester
Murphy, John E.
Mercier, Walter
McNutts, Cycling
Markin, Joseph
Meyers, Chas. E.
Marshall, Walter
Meehan, John
Mack, Edward
Murphy, Horace
McMellen, Joe
Mowery & Mowery
McGuyre, Frank
Montgomery, Billy
Muenster, Wm. F.
Mullen, Frank
Murphy, Eugene L.
Mowry, Jack
Maddocks, F. L.
Nelson, Pat
Prince, Harry
Pierpont, Frank
Proctor, Bert
Park, Jas. A.
Park, G. W.
Pellman
Perry, Harry F.
Pace, Jas.
Pauli, Bert
Pearl, Nat
Pierce, Wm.
Payne, Sam E.
Pelham, Fay F.
Richards, S.
Rehm, Henry
Rex, Geo.
Rachon, C. Rolland J
Romanoff, A.
Reiser, C. O.
Remley, Ralph M.
Reuter, H. D.
Rector, G. C.
Rose, Nate
Sampson, Roy
Siegert, Fred
Shea, J. W.
Schultz, Carl J.
Schaefer, Harry
Selby, Arthur
Sew, W.
Spencer, W. A. &
Ben Nar
Stebbins, S1
Stahl, Harold E.
Spangler, C. O.
Schultz, Jos. J.
Swanson, Al.
Sutton, Frank B.
Travers, Richard
Tinney, Jack
Teel, Raymond
Todd, Frank
Taylor, Albert
Tovey, Geo.
Uhl, Chas.
Van, G. & Fannie
Vestal, Hayes
Van Hoven
Vedder, Leo
Wright, J. D. Jr.
Wilson, Ben
Waymore, Robert
Wood, Cully
Warburton, Jack
Wynne, Al. G.
Ward Bell & Ward
Yard, Geo.
Yale & Mackey

SEE NOTICE AT HEAD OF LIST.

CENTRAL TRUNKS

26in., $10; 28in., $11; 32in., $12; 36in., $13; 40in., $14.50. Circus Trunks, 24x18x18, $9.50. Bell Trunks, 30x22x15, inside, $18.50. Lido Trunks, 42½x28½x12, inside, $16.50. Shipped on receipt of $3, balance C. O. D., except over 300 miles, then remit whole amount.
CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

(In answering ads, please mention CLIPPER.)

STOCK

ELSMERE THEATRE.

(Edw. Ornstein, Mgr.)

"The Barrier," that melodrama dealing with the life and trials of a mining camp in Alaska, was selected as the attraction the week of March 6.

The quality of the work the Elsmere Stock Co. is giving the patrons of this house should bring much larger audiences than that which attended on March 9. Possibly Lent was the cause, but regardless of drawbacks, big audiences must soon result if the same standard is adhered to.

The members of the cast were so equally good that we print them in the order of their appearance:

John Gladys Bradley
Alluna Henrietta Goodwyn
John Gale Edward Redding
No Creek Lee Harold Kennedy
Neola Irene Ogilvie
Captain Burrell, U. S. A. Clay Clement
Polcon Doret James P. Burtis
Sunnion Claude Miller
Dan Stark William E. Blake
Corporal Thomas J. Russell Webster

Once Over.

EDWARDS-WILSON CO.

The Edwards-Wilson Co. reports business as excellent throughout its tour of the Middle West.

A humorous incident of this season's route was the reports circulated that Miss Wilson was dead, and on that account the company had disbanded. On her return dates Miss Wilson was received with much astonishment by her friends and a lot of special advertising for the company. The incident is taken as a joke, for Miss Wilson is very much alive, and hopes to be for some time to come.

John P. Brock has been added to the cast after a long and successful run of stock with an established Canadian company.

ADDIE LA PORTE RETIRES.

Mrs. Addie La Porte, of the Mae La Porte Stock Co., has purchased a chicken farm at Jonesboro, Ind.

The little town of three thousand population has quite a colony of theatre folk, and in Mrs. La Porte it adds a member who has been trooping for thirty-three years.

In the last eight years she has been better known as the author of "Just Plain Mary," "The Girl and Sinner" and "The House With the Green Blinds."

JACK ROSELEIGH SELECTED.

Willard Holcomb, dramatiser of "St. Elmo," "Lorna Doone," and who has just prepared for the stage the character of Red Saunders, introduced by Henry Wallace Phillips in his popular stories of the same name, claims to have found the exact prototype of the character in Jack Roseleigh, leading man of the Keith Players, Union Hill.

Roseleigh is now reading the book and may appear on Broadway in its presentation.

JAMES BLISS VACATIONING.

After a season of one hundred and six weeks without a spell of rest between engagements, James A. Bliss, the well known stout comedian and director, is vacationing at his home, in Dorchester, Mass., prior to taking up his duties as stage director for the Aldine Players, Flint, Mich.

STRAND STOCK CO. TO CLOSE.

The Strand Stock Co. closes its season at the Strand, Cedar Rapids, Ia., March 18, with "The Woman He Married," and will re-open in August. In the meantime the house will run motion pictures.

VERA SHORES JOINS STOCK.

The McWatters-Webb-Melvin Stock Co., in its seventh week at the Grand, Terre Haute, Ind., have added Vera Shores to the cast.

Miss Shores completed a long run with the "Peg o' My Heart" show, just closed.

A SUIT for damages by Pearl Young against the United Construction Co. of Boston was settled out of court. The latter reimbursing Miss Young for loss of time and medical attendance, for a sprained ankle.

STARS ENGAGED FOR WESTERN STOCK.

VISITING SYSTEM REVIVED ON NEW CIRCUIT.

George Mooser, as the representative of Messrs. Woodward, Davis & Flynn, the managers who formed the Western circuit of stock theatres in the early part of February, has negotiated for the services of well known players to appear as visiting stars.

St. Louis, Kansas City, Omaha, Denver, Los Angeles and San Francisco are the cities the stars will visit at present. All told, the tour will approximate twenty weeks' work, and in each instance the star will be seen in the play or plays in which he or she met success, supported by the resident company of the theatre.

To date negotiations have been made with Florence Reed and Malcom Williams, who are appearing in St. Louis, later followed by Mary Boland, and it is expected by Emmett Corrigan, Henry Dixey, Julia Arthur and many others.

NOTICE.

The publishers of the CLIPPER earnestly solicit the co-operation and assistance of all managers of Stock Theatres in increasing the value of this department. We believe it will be mutually advantageous if each manager will send us each week any changes that may occur in the policy or personnel, any accident, unusual occurrence or important happening connected with his company. We desire to give greater publicity and prominence to this branch of amusements than has been done heretofore by any publication. Will you help?

PRINCE ORGANIZES LINCOLN PLAYERS.

John T. Prince Jr., formerly on the editorial staff of THE CLIPPER, who organized the dramatic department of the University School of Music, at Lincoln, Neb., in 1912, has been re-engaged by Willard Kimball director for another season.

He has also arranged to open the Lincoln Players at the Oliver Theatre, Lincoln, to open May 1.

The following are signed: Clara Blandick and E. H. "Ted" Woodruff, leads; Mark Ellerton, heavies; Al. Sidwell, characters; Walter Regan, juvenile; Shirley Moore, ingenue; D. V. Monroe, scenic artist. Others will be secured to make it the strongest stock ever seen in Lincoln. The latest releases of best plays will be presented.

Mr. Prince is a member of the local Masons and of the Elks. The season will run about eighteen weeks.

TEST WITH WHITNEY PLAYERS.

Russell Lowry Test is completing his third year as leading man with Lou Whitney and her players.

The company is now in its tenth week at the Crystal, Anderson, Indiana.

ERBA ROBESON is delivering the scientific lecture, with pictures, of "The Twilight Sleep," in the Western cities.

KEITH'S BRONX.

(Robert Jannetie, Mgr.)

For the first week of Lent that old tried melodrama, "The Still Alarm," was selected. Whether the coming holiday was the cause or whether the play was a natural drawing card, the business on Tuesday night, March 8, would call for a repeat or hold-over. At 8 o'clock every seat was occupied, and when the curtain rose there were fully two hundred people standing in the rear of the orchestra and balcony.

The performance was excellent, and the applause that echoed throughout the evening amply repaid the management for its effort.

A novel innovation, and one that should prove a real asset, was the offering of vaudeville and pictures between acts. There have been a number of complaints arising from the long waits necessitated by heavy sets, and this method proves an admirable solution.

The cast was so uniformly good that we print only the names of the participants: Jack Manley, Walter Richardson; John Bird, Allan Gorman, Walter Marshall; William Manley, Albert Gebhardt; Doc. Wilbur, Frank Bass; Franklin Fordham, Perrie Witham; Jenkins, David Hewitt; Jo Jones, Fred C. House; District Messenger, Russell Parker; Nonzie, William Seele; Tony, William Gunther; Riley, Al. Fontain; Powers, J. H. Childs; Ryan, Arnold Proctor; O'Brien, Harold McDonald; Elinor Fordham, Frances McGrath; Cad Wilbur, Margret Fielding; Mrs. Manning, Luella Morey.

Once Over.

GRAND OPERA HOUSE.

(Lew Parker, Mgr.)

The week of March 6, the first presentaton in the East of Frank Mandel's play, "Trifling with To-Morrow."

This play should prove popular with companies for reason of its shortness, small cast and absence of unnecessary lines.

Underrated is the cast that appeared and thoroughly pleased throughout: Katherine, Enid May Jackson; Ursula, Isadore Martin; McCormack, Charles Schofield; Dr. Manning, M. J. Briggs; Dr. Lincoln Crall, Edward L. Fitzgerald; Dr. Linnell, William Evarts; Berwick Sayre, William Elliot.

Once Over.

WADSWORTH STOCK CO. CLOSES.

The Wadsworth Theatre, New York, will close as a stock house, Saturday, March 25. Edward Ornstein, manager and lessee, gave the actors the usual two weeks' notice. Ornstein was made an offer of a big profit on his lease, and took it. He will run the Elsmere, over on the East side of the Bronx. The following players, Harry Hollingsworth, Richard Ogden, Carrol Daly, Harry Hugecut, Dave Church, Welba Lustina and Edith Spencer, were the favorites at the house.

The policy will be changed to feature motion pictures beginning March 27.

THIRD MONTH OF STOCK AT NEW LINCOLN.

The colored dramatic stock at New Lincoln Theatre, One Hundred and Thirty-fifth Street and Lenox Avenue, New York, is now in its third month. This week's attraction, "The Jeffersons of Georgia," a society drama in three acts. The plays are staged by Billie Burke, of New York Play Bureau.

LA ROY STOCK CO. DISBANDS.

Owing to Marie Hayes being called away to see her brother, in Toronto, he being called to defend his flag, Mr. La Roy was compelled to close his company on account of not having anyone to take Miss Hayes' place.

Mr. La Roy will give his whole time to his dog and pony circus, and Miss Hayes will organize her own company, playing permanent stock, under canvas, in her home town, Fostoria, O.

OGDEN GOES TO HOSPITAL.

Richard Ogden, second man at Wadsworth Theatre, New York, left for Johns Hopkins Hospital, Baltimore, Md., with a violent attack of acute indigestion.

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LOUIS BERNSTEIN, Pres.

Once again we take pleasure in announcing a Wonderful Novelty March Ballad that looks like it is going to startle the world. For generations the subject discussed in this song has been held up to ridicule, and for the first time in music history we are treating it as a serious proposition. We have tried the song out and it has made as big a hit as would the waving of an American Flag.

"YOUR WIFE"

By DONNELLY, BURKHARDT and AL PIANTADOSI

FIRST VERSE.

Who is the one who gave up all—
Her home and parents too,
Perhaps to give up happiness,
For faith she placed in you?
Who is the one that years ago
You went ten miles to see,
And now neglect, while she's at home
With baby on her knee?
Who is the one you seldom think about,
Yet know you really couldn't do without?

CHORUS.

It's your wife, it's your wife,
Who puts up with the strife,
When friends have deserted,
she's true;
If things are going wrong,
She cheers you with a song,
And looks happy, tho' her
heart is breaking too."

Don't forget, then regret,
That you owe her a debt,
She gave you the best part
of her life;
And outside of your mother,
There is only just one other,
She's the noblest of sweethearts—your wife.

In addition to the above we have many other wonderful novelty ballads, rags and comedies

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JUST WHEN WE THOUGHT

There would be no more "FORD" songs, along comes WILL DILLON, who is responsible for so many good things in the song line and hands us

THE BEST COMIC "RUBE" SONG

it's been our good fortune to hear in many a day—the title

ON THE OLD BACK SEAT OF THE HENRY FORD

in itself is a laugh—and believe us when we tell you that Mr. Dillon has certainly taken advantage of every topic by writing some extraordinarily funny verses, each and every one of them having a scream finish. Read these and if you like them there's half a dozen more all as good and some better.

FIRST VERSE

Hiram Brown went to town,
Bought himself a Ford the other day.
Now the charm of the farm
Looses out whenever he is or his merry way.
Susie Green has been seen
Riding when the moon is shining clear.
Chauffeur didn't tell, but we know very well
That Hiram, too, was sitting in rear.

CHORUS.

On the old back seat of the Henry Ford,"
They didn't mind the rumb'e of the old backboard.
The winds were blowing and her hair got sore,
Hiram said "I'll be a little bit bold!"
He placed his arm right around her waist,
Then the chauffeur loudly roared:
"The motor's getting warmer,
So brighten up the corner,"
On the old back seat of the Henry Ford.

SECOND VERSE.

Down the road, down the road.
He was going seven miles an hour,
She said, "Hi, pass 'em by."
Hiram said "I can't, the gasoline
I use is sour."
Hear it pound, hear it sound.
Give the lever just another crank,
Threw it into low, and then you'll see her go.
There's a half barrel of cider in the tank.

CHORUS.

On the old back seat of the Henry Ford, "
They didn't mind the rumble of the old backboard.
The winds were blowing, but what care they.
They were happy as the birds in May.
He said "Now, Sue, kiss your Hiram, do."
Then the maiden loudly roared:
"Come on, you busy Biddo,
Listen you know I'm a retired."
On the old back seat of the Henry Ford.

These are hitched up to a fox-trot melody by Brother Lawrence Dillon that won't let your feet behave.

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ED. EDWARDS, Manager

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Fighting the Allies; or, Germany at War" March 12-15. "The Passing Show of 1916" next.

NATIONAL (Wm. H. Hanley, Mgr.) — Andrea Dippel presents "Princess Tra-La-La" week of 13. Various attractions for following week, including Serge de Diaghileff's Ballet Russe.

POLI'S (Fred G. Berger, mgr.)—The Popular Players, in "On Trial," week of 13. "The Shepherd of the Hills" next.

COSMOS (A. Julian Brylawski, mgr.)—Bill 13-15: "The Marvelous Zanzigs, the Gallerini Family, Harry Brooks and company, Paula and Boyneton, Nelson Waring, Ed Estus, and feature picture, "Thou Shalt Not Covet," with Tyrone Power and Kathlyn Williams.

GAIETY (Harry O. Jarioe, mgr.)—Hastings' Big Show week of 13. New Star and Garter Show next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 13-15: Sam Bernard, Mrs. Thomas Whiffen and company, Bessie Wynn, William Pruette, with Charles Orr and company, Harris and Manion, Patricola and Myers, the Brightons, Merian's dogs, and Pathe News Pictorial.

LOEW'S COLUMBIA.—Fannie Ward, in "For the Defense," first half, and Constance Collier, in "The Code of Marcia Grey," last half week of 13.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "The Birth of a Nation" concludes its month's engagement here March 18. "Potash & Perlmutter" week of 20.

TECK (Messrs. Shubert, mgrs.)—"The Weavers" week of 13. "The Only Girl" 20-25, "The Passing Show of 1915" April 3-8.

MAJESTIC (J. Lasalle, mgr.).—Toronto Yiddish Co., in "The Heart of a Woman," March 15. "Lost in New York" 20-25.

SHEA'S (M. Shea, mgr.)—Bill 13-18: McIntyre and Heath, "The Highest Bidder," Whitfield-Ireland company, Roy Harrah and company, Norton and Lee, Sylvester and Vance, Ellis and Bordoni, and Kratt and Gros.

LYRIC (H. B. Franklin, mgr.)—Bill 13-18: Oscar Loraine, Constantine Bernard, Frankie Fay, Franconi Opera Co., Duffy and Montague, and Willie Hale and Brother.

GAYETY (Bruce Fowler, mgr.)—Ned Melroy and Tytzie Taylor, in "The Joytown Revue," week of 13; also Fern Malvern Comiques, Harry Coleman, Universal Trio and Three Musical Kings.

ACADEMY (Jules Michaels, mgr.)—"The Battle Cry of Peace" and Five Old Boys in Blue week of 13.

GAIETY (C. T. Taylor, mgr.)—Maids of America week of 13. Dave Marion follows.

GAIETY (W. G. Graham, mgr.) — High Rollers week of 13, followed by Queens of Follies Burgess.

ELMWOOD MUSIC HALL.—John McCormack 21.

Cleveland, O.—Opera House (A. F. Harts, mgr.) "Seven Tour Step," week of March 13. "Come to Bohemia," with Dalsie Irving, 20-25.

COLONIAL (F. Ray Comstock, mgr.)—Margaret Anglin, in "Taming of the Shrew," 15-18; "The Weavers" 20-25.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill 13-15: Chas. Grapewin and company, Lillian Shaw, Four Ball, the Great Leon, Sarah Seddon, Bremner and Allen, Madden and Ford, Bertsch, and pictures. Serge de Diaghileff's Ballet Russe 16-18.

PROCTOR'S (J. W. Lyon, mgr.)—The Lambs 13-18, the Smart Set 20-25.

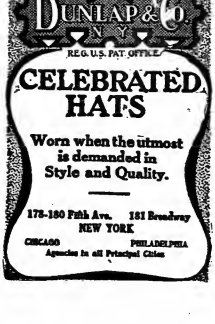
NEW LYCEUM.—Vaughan Glaser's Stock Company, in "Along Came Ruth," 13-18; "The Man on the Box" week of 20.

MILES (W. F. Gallagher, mgr.)—Bill week of 13: "Cheyenne Days," "Ships That Pass in the Night," Nat McKinley, Marie Hart, O'Neil and Gallager, "La Tongue and La Tib," and pictures.

PRISCILLA (P. E. Sgat, mgr.)—Bill week of 13: Willy Zimmerman, Catherine Deane, Wells, Norworth and Moore, Overholt and the Young Sisters, Espy and Dutton, Housley and Nicolas.

STAR (Drew & Campbell, mgrs.)—Week of 13, Fred Irwin's Majestics.

EMPIRE (Pat Isaacs, mgr.)—Week of 13, Pat White's Girlie Show.



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Leading Woman
MANHATTAN PLAYERS
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PAUL MILLIS

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8760.



WILL not start boosting the world renowned vaudevillian, Frank Fogarty, for his many kind deeds towards humanity will live forever. When elected Big Chief of this organization his first achievement was to enroll many renowned persons in the theatrical field to life membership, at one hundred dollars a piece, securing in a short time about four hundred per cent. members for life membership. Sincerely trust our new Big Chief, when elected, picks up "Frank" Fogarty, which, no doubt, he will, for both candidates are capable aspirants.

HATS off to Messrs. Al. Mayer, *"Rat Catcher;"* Jack Shepard and Danny Sullivan. Their effacious rustling ability has acquired advertisements that will make investors happy at heart, to be represented in this magazine, would not be justice to those interested to call same a *Ball Program*, for they will be too elaborate in construction.

A PRETTY little theatre, playing pictures, stage minus scenery excepting sheet; time, about reheared. Act on stage in conversation asks the street, saying surely since theatre has been constructed some specialty department is required. Said manager, we have a drop in one, but it is secured in "the files." Well, said act, that's a good place to keep a drop, that is correct, especially in a theatre. That night drop was hung, *but* bad report went in, for *none dared* an actor (?) or manager (?) his business. SECRET: Act secured no more work from agent booking this house.

THROUGH efforts of Bob Robbins, Lillian Mills was reinstated. It did not take many moments to convince Lillian, who was a member at one time.

JOE LA FLEUR will shortly leave his Winter quarters and troupe with a circus. This has been a usual event for past twenty-eight years.

BESSIE BARTELME and Mrs. Leon believe in boosting the W. R. A. U. I overheard these ladies telling an insurgent why he should belong, and before both handsome ladies got through the nonconvincesble was on his way to Goss' Whalen's office. Later I found out that he enrolled.

REMIND your friend that the White Rats Actors' Union hall takes place Thursday, March 16, 1916, in Amsterdam Hall, W. Forty-fourth Street and Ninth Avenue, N. Y. C.

THE "THREE CARLTONS," comprising Tubby Garron, John Black and "Buddy" Leo, are now touring the Inter-State time.

BILLIE REEVES, Lubin's comedy movie star, will be one of the big features the night of March 16.

A DARK SECRET—George Mitchell.

ROCKWELL, of Rockwell and Wood, is about to take unto himself a wife.

OUR new bar met with Walter Brower's approval, so all is well.

TO KEEP posted how you stand in the Amalgamated Relief Association, pen Charles McPhee, 227 West Forty-sixth Street, New York City. Members are not a member, *join now.* Make inquiries at once.

HORACE WESTON is still with the drawing card, called "The Chalk Line," playing the Proctor time at present, with plenty of work to follow.

I ASKED Harry Weston where he was working. He replied: *"Don't tell anyone*—at the 'Beacon.'" I told him that I would not.

WITH some five thousand actors each day firing questions at you every moment Tony Pastor, the young man who cares for our mail and other things of responsibility, is one tired individual at about 8 P. M. As Tony has had a regular bringing up, he is always a gentleman.

JOSIE QUINN, of Charles and Josie Quinn, was compelled to see a physician through constant annoyance of stomach complaint. At present she is feeling somewhat better. Act lost week's engagement.

THE FOUR London Girls, clever dancers, want to be remembered to Al. Lubin.

"TO Be or Not To Be," not over by Ben Grinnell, proclaims him a "legit" of olden days.

THE one female booker in the city of Boston is Mrs. Merrill, who is capably assisted by her sister. Their main asset is truthfulness. All Vaudevillians hereabouts call her "a genuine little lady."

"THE RAT TRAP," 'tis just another calling for Amsterdam Hall, located on W. Forty-fourth Street, near Ninth Avenue, N. Y. C., where, on Thursday night, March 16, 1916, the stars of the world will congregate. *Sure!* you'll be there. Witness New York's gala event.

FRED MARDO, Loew's representative, is doing business in the Tremont Theatre Building. As per Dr. Harry Freeman's advice, Fred takes daily baths off of Revere Beach. This occurs each morn at about 6 A. M. Sammy Kahn does the rubbing.

BROTHER AL. GILBERT, after a siege in Bellevue Hospital, is now convalescing at his home, 109 W. Sixty-eighth Street.

THERE is no change in the mental condition of Captain Spaulding.

TURKEY BOYD is suffering from a sprained back and is confined to his home, 328 W. Forty-fourth Street.

BROTHERS who know James F. Hays will be glad to hear he is doing fine at Neurological Hospital on Blackwell's Island.

ED. F. STEINEY is under treatment for intestinal trouble. At one time his condition was very serious, but at present is mending slowly.

SISTER BYRD, who was ill with tonsilitis, is now on the road to recovery.

BRO. CHAMP is quite ill. Dr. Freeman trusts to have him around in a short time.

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MUSICAL COMEDY CATALOGUE of Operas and Musical Shows with and without Title.
WESTERN PLAYS CATALOGUE of Paper for Western Dramas, for Opera House or Tent Shows.
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"WE'LL BE READY WHENEVER YOU CALL"

FRANK J. HOLLAND'S patriotic song hit which BROUGHT AN AUDIENCE TO THEIR FEET at the Orpheum, Terre Haute, Ind., Monday, Feb. 28, at its initial rendition by the Orpheum Four—Fetzer, Schwartz, Dorsey and Holland. NOT "a rag" or "kind applause" number, but one which fans into a glow the fire of patriotism in your veins. Only TWO WEEKS old, and READ WHAT THOSE WHO KNOW SAY:

FRANK SIMON, cornet soloist, Sousa's Band, N. Y. Hippodrome—"Your song has real merit, is well written, and THE BEST WAR SONG I HAVE HEARD YET. It should sweep the country."

MORDECAI BROWN, famous Cub twirler—"I secured a copy before leaving to show the boys on our training trip. It looks like another 'Banks of the Wabash' hit has emanated from Terre Haute, Ind., instead of Tin Pan Alley."

J. A. COBURN, Mgr. Coburn's Minstrels—"Song is the goods. An costuming it as a military spectacle is close the show."

WM. H. HARDER, Mgr. Myrkle-Harder Attractions—"Most thrilling war song I've heard. Have ordered it featured with all my Shows."

FRED BONER, Hagenbeck-Wallace—"I can hear 'em in the 'big top' now after I sing this song.

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TOM MARKS CO.

For Spring and Summer, Clever Team, to play parts, with good strong specialties; also Man for Juveniles and Heavies; Second Business Woman, with specialties. Join at once or by March 23. Address TOM MARKS, Queens Hotel, St. Thomas, Ontario.

WANTED, SOUBRETTE INGENUE

WITH SPECIALTIES AND WARDROBE; send photo; state real age.

GENERAL BUSINESS MAN

Double band or specialties. State who you have been with, salary, age, etc., if you want answer. Week stands Tickets, yes. Address EARL HAWK, Palatka, Fla.

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WANTS

Repertoire people in all lines for two comple'e companies; 2 Men for Leads, 2 Women for Leads, 3 Gen. Bus. Women, 4 Gen. Bus. Men, 2 Good Comedians, 2 Good Gen. Bus. People, man or woman to Double Piano. State all first letter with lowest rock salary; pay sure. Specialty people given preference. Photos and programs returned. Boosers, thieves, trouble makers save stamps. WANT TO BUY—Good Baby Piano and Marquee.

Address FRANK E. GRAHAM, Unadilla, N. Y.

JOHN FENTON was taken with a relapse and was taken to Bellevue Hospital, where he is resting comfortably. His condition is critical.

ROBERT A. FISHER was taken seriously ill. Dr. Freeman made arrangements for his admission to the New York Hospital, where he can get proper care and attention.

FRANK and NICK LARKEN mourn the death of their dear father, who died Feb. 6, 1916.

WANTED—A LOW PITCH SAXOPHONE

Any key. Must be cheap. Also a Clarinet of standard make. State make, price and condition.

W. C. BRENK, Erie, Pa.

AT LIBERTY—To reliable Managers. Actress; General Business; 22 years' experience; medium size; form, appearance, study good and a prized woman.

L. A. ALEXANDER, 66 16th St., Wheeling, W. Va.

PHILADELPHIA.

"It Pays to Advertise" arrived at last in this town March 12 for an extended stay. It succeeds "Twin Beds" at the Garrick.

GARRICK (Charles C. Wanamaker, mgr.) — "It Pays to Advertise" had its local *premiere* 13.

ARCADIA (Nixon & Zimmerman mgrs.)—"Follyanna" began, 13, the eighth and final week of its highly successful engagement.

FORREST (Nixon & Zimmerman, mgrs.) — The Ziegfeld "Follies" enjoyed immense patronage last week. The third week started 15.

ADELPHI (Leonard Blumberg, mgr.)—"The New Henrietta" drew splendidly last week. The second week began 13.

LYRIC (Leonard Blumberg, mgr.)—"The Only Girl" began its third week 13. Big business ruled last week.

KNICKERBOCKER (Wm. W. Miller, mgr.) — The stock in "Outcast," 13-18.

AMERICAN (Wm. F. Harry, mgr.)—The Arvine stock, in "The Crisis," 13-18. "The Story of the Rosary" 20.

WALNUT (Edgar Strakosh, mgr.)—"Bringing Up Father" 13-18.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Company sang "Tristan and Isolde," 7, to a fine house.

CHESTNUT STREET OPERA HOUSE (B. F. Keith management)—A film production of "Prohibition" drew nice houses last week.

B. F. KEITH'S (H. T. Jordan, mgr.)—Lillian Russell is the big card week of 13. Others include: Tighe and Jason, Marion Morgan's dancers, Fred J. Ardath and company, Lyons and Yosco, Chief Caupolican, Gordon and Rica, Sherman and Uyatt, Three Floods, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill 13-18: Una Clayton and company, Fred and Adele Astaire, Stanley and Norton, Jack Lewis, Farrish and Peru, and moving pictures.

KEITH'S (M. W. Taylor, mgr.)—Bill 13-18: Eva La Rue and company, Lester Trio, De Leon and Davies, Grey and Klumker, Amanda Gilbert, Smiletta Bros. and Mora, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 13-18: "The Sidewalk Cabaret," Joseph K. Watson, O'Connor Sisters and Corbin, Phyllis Gilmore and company, Taber and Green, Three Bennett Sisters, Holden and Graham, Kuhlik, Farley and Butler, Fain and Fain, and moving pictures.

CASINO-KEITH (James J. Springer, mgr.)—"In the Trenches" 13-18. For 13-15: Ford and Truly, Fenimore Cooper Towne and company, Billy Morse, Three Southern Girls, and Lightning Weston. For 16-18: Edward Ford, Jack Marley, Lucille Tilton, Moore and White, and Hall and Hall.

COLONIAL (Chas. E. Thropp, mgr.)—Bill 13-18: Paul Conchas, Stan Stanley and company, Six Kirksmith Sisters, John P. Wade and company, Eddie Foyer, McCabe, Levie and Ford, Gilbert's monkeys, Lorraine and Cameron, Bailey Bros., Smith and James, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 13-18: Dunbar's Dragoons, Jos. E. Bernard and company, Corcoran and Dingle, Marie Russell, Silber and North, the Gladiators, and moving pictures.

NIXON (Freik, Leopold, mgr.)—Bill 13-18: Harry Tate's "Fishing," Ten Imperial Japs, Ponsillo Sisters, Maud Stanhope and company, and moving pictures.

GAIETY (Jos. Howard, mgr.)—The Big Sensation 13-18.

TROCADERO (Robert Morrow, mgr.) — The Tip Top Girls 13-15.

CASINO (Wm. M. Leslie, mgr.)—Follies of the Day 13 and week.

DUMONT'S (Frank Dumont, mgr.)—The bill last week had two funny skits, "Working in a Powder Mill" and "Twin Bedsteads."

Newark, N. J.— Newark (Geo. W. Robbins, mgr.) "September Morn" is here for the first time March 13-15. "On Trial" 20-25.

SHUBERT (Lee-Ottolengui mgr.)—H. H. Frazee's new farce comedy, "Nothing But the Truth," is having its first try here, 13-18. The house will be dark 20-25.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co., in "The Lie," 13-18. "Quincy Adams Sawyer" 20-25.

MINER'S EMPIRE (Tom Miner, mgr.)—The Gypsy Maids 13-18. Ben Welch's Show 20-25.

KEENEY'S (John McNally, mgr.) — Bill 13-15: Golding Girls, Ada Latham and company, Al. Button's Revue, Billy "Swede" Hall and company. Beginning 20 feature film pictures will be permanently added to the program.

LOEW'S (Eugene Meyer, mgr.)—Bill 13-15: Dewar's Circus, Crumby and Cross, "The System," Smith and Kaufman, Nowlin and St. Clair, and the Vernons.

LYRIC (F. Rossnegel, mgr.)—Bill 13-15: Margaret and Joe, Louise Dunbar and company, and Loughlin's dogs.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "Omar, the Tentmaker," March 12-15.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 13: Houdini, "The River of Souls," McKay and Ardine, Agnes Scott and Henry Keane, Lantie and Bronson, Conlin, Steele and Parks, Novelty Clintons, Ruby Helder, and the Orpheum Weekly.

SHUBERT (C. A. Taussig, mgr.)—The Shubert Stock Co. in "The Yellow Ticket," week of 13.

GAYETY (J. W. Whitehead, mgr.)—The Monte Carlo Girls week of 12.

EMPRESS (Harry Goldenberg, mgr.)—The Broadway Gaiety Girls week of 12.

Los Angeles, Cal.—Mason Opera House, "Bringing Up Father" March 13-18.

MOROSCO.—The Morosco Stock Co., in "The Argyle Case," 13-18.

ORPHEUM.—Bill 13-18: Brendon Hurst and company, Gertrude Hoffmann, Bessie Clayton and company, Grace De Mar, Sharp and Turek, Sam Barton, Tom Smith and Beloh Anstin, Billy McDermott, and Corelli and Gilbette.

PANTAGES'.—Bill 13-18: The Office Girls, Gallager and Carlin, Rucker and Whitfred, Keegan and Ellsworth, Bessie Harvey, Harris and Nolin, and an installment of "The Red Circle" picture.

CINCINNATI.

With a March blizzard raging the earliest signs of Spring were discovered in the announcement that Col. I. M. Martin had opened up the office at Chester Park, and that the Coney Island people had arranged their schedule for Sundays for the *Island Queen* and *Princess* before those steamers began their river runs to the up-the-Ohio resort.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Otis Skinner came March 13, in "Cock o' the Walk." Julian Eltinge, in "Cousin Lucy," 20.

LYRIC (Carl Hubert Heuck, mgr.)—"A World of Pleasure" opened 12. "Princess Pat" comes 19.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 13-18: Elsie Janis, Harry Beresford and company, William Armstrong and company, Payne and Niemyer, Charles Olcott, Burdella Patterson, D'Amore and Douglas, and Quigley and Fitzgerald. Pathe Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 12-18: The Eight Hawaiians Supreme, Six Nefsky Troupe, Sadie Sherman, Three Reilly and O'Neill Twins, Toni Kerr and Irene Burton, and the Cabaret dogs, motion pictures.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra gave concerts 10, 11, with Katherine Gorrson as soloist.

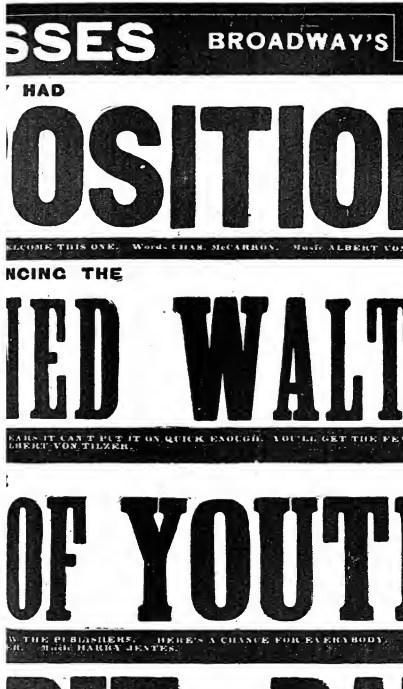
MUSIC HALL.—The Diaghileff Ballet Russe 13-15, by arrangement with the Metropolitan Opera Co.



GERMAN (Ernest Otto Schmid mgr.)—The German Stock Co. in "A Marriage Tragedy," 12-18, with Richard Lessel as the beneficiary.

OLYMPIC (Harry Hart, mgr.)—The Frolics of 1915 came 12. The Darlings of Paris 19.

PEOPLE'S (William Hexter, mgr.)—The Night Owls 12-18, offering "Mixed Nuts" and "For Girls Only."



BOSTON.

The beginning of Lent didn't seem to injure the theatrical patronage to any great extent, the matinees being unusually strong in numbers attending the different performances. One new attraction heads the list of current week's offerings.

Ye Wilbur (Wilbur Theatre Co., mgrs.)—"Robson's Choice" opened March 13.

Park Square (Fred E. Wright, mgr.)—"Twin Beds," which had a long run at this house last Fall, began 13, a fortnight's engagement.

Shubert (Wilbur-Shubert Co., mgrs.)—"A King of Nowhere," which introduced Lou-Tellegen to Boston as a star, is in its second and last week. "Alone at Last" is due 20.

Colonial (Charles Frohman & Wm. Harris, mgrs.)—"Around the Map" is in its third week, and business is about best in town.

Hollis (Charles Frohman, Rich & Harris, mgrs.)—Eighth week of Henry Miller and Ruth Chatterton, in "Daddy Long Legs." The engagement will come to an end 25.

Plymouth (Fred E. Wright, mgr.)—George MacFarlane began his third week at this house 13, in "Heart o' th' Heather."

Majestic (Wilbur-Shubert Co., mgrs.)—William Hodge began 13, the fifth week of his local engagement of "Fixing Sister."

Castle Square (John Craig, mgr.)—The first two days of week of 13 the stage is occupied by Harvard College students, in a production of Shakespeare's "Henry IV" Part 2. The Craig Players finish the week in "Are You a Mason?" Week of 20, "Order Cover."

Waldron's Casino (Charles H. Waldron, mgr.)—The Winning Widows are located here current week. The Liberty Girls are coming 20.

Gaiety (George R. Batcheller, mgr.)—Week of 13, Billy Watson and his company of merry makers. Al. Reeves comes 20.

Howard (George E. Lothrop Jr., mgr.)—Week of 13: Review of 1916 Burlesquers, Six Idanias, Cyril and Stuart, Valentine Vox, Jim Murray, Ivy and Ivy, the Shelbys, and Fred Eldredge. Coming, High Life Girls Burlesquers.

Keith's (Robert G. Larsen, mgr.)—Bill 13-18: Weber and Fields, Bert Levy, Alan Dinehart and company, Ethel Hopkins, Ryan and Tierney, Frank Mullene, and the Schmettaus.

Lowe's Orpheum (Victor J. Morris, mgr.)—Bill 13-15: Collier and De Wilde, Nieman and Kennedy, Tom Waters, Olive White, Cole-levin and company, Captain Barnett and Son, and Prevost and Brown.] For 16-18: Roberts and Roeder, "Ye Olde Tyme Hallowe'en," C. H. D'Donnell and company, Lew Cooper, and Jack and Foris.

Lowe's St. James (Joseph Brennan, mgr.)—Bill 13-15: Largay and Snee, McDonald and Rowland, Pearl Brothers and Burns, "Ye Olde Tyme Hallowe'en," and others. For 16-18: Reckless Trio, Cyril and Stuart, Flo Irwin and company, Captain Barnett and Son, and others.

Lowe's Globe (Frank Meagher, mgr.)—Bill 13-15: Norton and Allen, Harry Breen, and others. For 16-18: Nieman and Kennedy, Ollie White, College Days, and others.

Bowdoin Square (George E. Lothrop, mgr.)—Bill 13-15: Choy Ling Lee Troupe, Bob Tell, Paul Petching and company, Le Roy and Berry, Arthur and De Witt, and Story and O'Neil's Serenaders. For 16-18: Harlow's Comedy Circus, Hooster Trio, Three Romanoffs, Egan and De Mart, Elmina, and Story and O'Neil's Serenaders.

Bijou (Harry E. Gustin, mgr.)—Margaret Miller, Henry, Alessandro Alberini, Bijou String Orchestra, and feature pictures.

Scollay Square (A. H. Malley, mgr.)—Bill week of 13: Swain's cats and rats, Wheeler and Howard, Isleden Players, Four Aerial Belles, Decatur Comedy Four, and Ned Nestor and Sweethearts.

Bostock (Charles Harris, mgr.)—Bill 13-15: Frank Markley, Three Reynolds, Cooper and Ricardo, and "Betting Bettys." For 16-18: Nambe Brothers, Walters and Walters, Ethel May Hall and company, Nine White Hussars, and one to fill.

Gordon's Olympia (John E. Conway, mgr.)—Current entertainers are: Charles Ledegar, Cook and Sylvia, Isabelle Miller and Wilson, and Future Fantasies.

SAN FRANCISCO.

Columbia.—Feature film of "The Other Girl" March 12-18.

Cort.—Boston Grand Opera Company, with Pavlowa and her Imperial Russian Ballet, 13-18.

Alcazar.—"Inside the Lines," with the stock company, 13-18.

Orpheum.—Bill 12-18: Umberto Sacchetti, Hanlon and Clifie, Jaile Hing and company, Mirano Brothers, George Whiting and Sadie Burt, Lillian Fitzgerald and Henry I. Marshall, Dorothy Jardon, Mary Servoss and company, and eleventh installment of Uncle Sam motion pictures, entitled "To Arms."

Empress.—Bill 12-18: Harry Sterling, Carl and Rhell, Cora and Robert Simpson, the Musical Knehns, George Lee and Girls, Ray Conlin, and feature films.

Pantages'.—Bill 12-18: Bott's seals, Narrine Carmen's Minstrels, Andy Lewis and company, Ruth and Kitty Henry, and moving pictures.

Denver, Col.—Broadway (Peter McCourt, mgr.) May Robson, in "The Making Over of Mrs. Matt," March 13 and week.

Empress (Daniel McCoy, mgr.)—Bill 13 and week: Earl's Six Water Nymphs, six other acts, and moving pictures.

Denham (O. D. Woodward, mgr.)—"Believe Me, Xantippe," 12 and week.

Orpheum—Bill 13 and week Evelyn Nesbit and Jack Clifford, John R. Gordon andcompany, Dyer and Fay, Jim Toney and Ann Norman, Van and Belle, Calista Conant, Billy Bouncer and Orpheum Weekly.

Colorado Springs, Col.—Rupns' (J. T. Hawthns, mgr.) splits with Lincoln, Neb., Bill week March 13 New York Fashion Show, Mable Hamilton and company, Mayo and Tully, Tuscano Bros., Mae Francis, Major Mack Bros.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) McWatters, Webb, Melvin Stock Co. on open dates. Julian Eltinge March 12, "Twin Beds" 13, "Daddy Long Legs" 21, 22, John Drew 26.

Hippodrome (T. W. Barhydt Jr., mgr.)—Bill 13-15: Bernie Kaufman, Rentfrow and Gilbert, Storm and Maurston, Carson and Willard, and Hardeen. For 16-19: Homer Lind and company, Morris and Allen, Simpson and Dean, Lau and Analeks, and Hardeen.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "How Molly Made Good" March 17, 18, "Bringing Up Father" 22.

Colonial (Hallow Byerly, mgr.)—Bill for 13-15: Pearl Davenport, Kennedy and Burt, and the Royal Tokio Troupe of Japs. For 16-18: Pepple's All Girl Revue.

Paramount (W. H. Lindsay, mgr.)—"Mice and Men" 13-15, "The Golden Chance" 16-18.

St. Louis, Mo.—Olympic (Walter Sanford, mgr.) "The Birth of a Nation" is again filling the capacity of this house.

Shubert (Melville Stolz, mgr.)—Harry Lauder March 12-18.

Gaiety (Dunn W. Stuart, mgr.)—Virginia Ware as one of the stars in the Roseland Girls 12-18.

Standard (L. Reichbach, mgr.)—The United States Beauties 12-18.

Princess.—"A Pair of Sixes" 12-18.

Park (J. S. Tillman, mgr.)—The Park Opera Co. in "The Chinese Honeymoon" 12-18.

Shenandoah (Wm. Zepp, mgr.)—"The Master of the House" 12-18.

Hippodrome.—"Across the Pacific" 12-18.

New Grand Central.—"The Discard," featuring Virginia Hammond, 12-18.

NEXT WEEK'S VAUDEVILLE BILLS.

March 20-25

U. B. O. CIRCUIT

NEW YORK CITY.

Colonial.

Leipsig
Bert Levy
Marguerite Farrell
Sancya
Kirk & Fogarty
Dolly Sisters & Schwarts
Pekin Mysteries

Alhambra.

Howard's Ponies
Albert Whelan
"What Happened to Ruth"
Ernest Evans & Co.
Kramer & Morton
The Grazers
Tower & Darrell
Frank Mullane

Royal.

Ethel Hopkins
Rigoletto Bros.
Mr. & Mrs. Norman Phillips
Cramer & Morton
Ruby Cavelle & Co.

Bushwick (Bklin.)

Myrt & Delmar
Law & Mollie Hunting
Hussey & Boyle
Will Oakland & Co.
Tighe & Jason
Juggling Normans
Fred J. Ardath & Co.
Blossom Seeley
Mrs. Thomas Whiffen & Co.

Orpheum (Bklin.)

Juliet Dika
International Girl
Glen Ellison
Kenneth Casey
"Dinkiespiel's Christmas"
Josie Heather & Co.
Carrie De Mar & Co.
Strickowsky Troupe
Lyons & Yosco
Chung Hwa Four
Maggie Cline
Four Meyakos

Prospect (Bklin.)

Vera Sabine & Co.
Caites Bros.
Lucy Gillett & Co.
Patricola & Myers
Belle Blanche

ATLANTA, GA.

Forsyth.

Barto & Clark
Santey Bros.
Valiecita's Leopards
Eddie Leonard & Co.
Morlin Sisters
Frank McIntyre & Co.
Marchat & Maxmillian

BIRMINGHAM, ALA.

Lyric.

First Half
Dooley & Sales
Orville Stamm
Four Readings
"War Brides"
Lockett & Waldron
Last Half
"War Brides"
Van & Schenck
Repel & Fairfax
Sid & Sid

BUFFALO, N. Y.

Shea's.

Bert Fitzgibbon
Brent Hayes
Gordon & Rica
Georgia Earle & Co.
De Leon & Davies
Lillian Russell

BOSTON.

Keith's.

Hallen & Fuller
Mary & Marie McFarland
Mack & Walker Co.
Fred & Adele Astaire
Pashon Show
Geo. Rowland & Co.
Mildred Macumber & Co.
Howard, Kible & Herbert
Charles Howard & Co.

BALTIMORE, Md.

Maryland.

Ball & West
Sam Bernard
Morrissey & Hackett
Carmilla &
Rose Pomilio
Klass & Bernie
Erford's Sensation
Pitzer & Douglas
Neher & Kappell

CHATTANOOGA.

Orpheum.

First Half
Bronte & Aldwell
Henry G. Rudolf
Floreza Duo
Odone
Helen Page & Co.
Mr. & Mrs. McDonald
Last Half
Lew Hawkins
Gerard & Clark

CHARLESTON, S. C.

Victoria.

First Half
Thiessen's Dogs
Lew Dockstader
Elsie Gilbert & Co.
Last Half
Lemaire & Gilbert

CLEVELAND, O.

Keith's.

Marion Weeks
Joe Cook
Meehan's Dogs
Crese & Dayne
Ruth Budd
Fred V. Bowers & Co.
Chinko
Laura Nelson Hall & Co.

COLUMBUS, O.

Keith's.

Togan & Geneva
Chas. Ahearn & Co.
Little Stranger
Lillian Shaw
Morton & Moore
Corcoran & Dingle
Mercedes

CINCINNATI.

Keith's.

Brenner & Allen
Natalie & Ferrari
Harry Girard & Co.
Cedora
Sophie Tucker
McIntyre & Heath
Gladys Alexandria & Co.
De Lisso

DAYTON, O.

Keith's.

Adelaide & Hughes
D'Amore & Douglas
"Passion Play of Washington Sq."
Bernard & Phillips
Lai Mon Kim
Mr. & Mrs. Jimmie Barry

DETROIT.

Temple.

Comfort & King
Old Homestead Eight
Parker Girls
Lou Madden & Co.
Tim & Betty Mahoney
Burdella Patterson
Hubert Dyer & Co.
Chas. E. Evans & Co.

ERIE, PA.

Colonial.

Long Tack Sam
Quigley & Fitzgerald
George Schindler
Elsie Williams & Co.

GRAND RAPIDS.

Empress.

Great Leon
Kelt & De Mont
Wm. Morris & Co.
Violet Dale
Sherman & Uttry
Altman & Dody
Seven Honey Boys

HAMILTON, ONT.

Temple.

Six Water Lillies
Beasee & Baird
Clif Gaskey

INDIANAPOLIS.

Keith's.

Bernard & Scarth
Kerville Family
Mrs. Langtry
Payne & Hennyer
Allen & Howard
Milton & De Long Sisters
Dunbar's Old Time Darkies
The Norvelles

JACKSONVILLE.

Orpheum.

Last Half
Mary Melville
Byron & Langdon
Al. Herman

KNOXVILLE, TENN.

Grand.

First Half
Lew Hawkins
Gerard & Clark
Last Half
Bronte & Aldwell
Henry G. Rudolf
Helen Page & Co.
Florenza Duo
Orville Stamm

LOUISVILLE.

Keith's.

Chas. Olcott
Wm. Armstrong & Co.
Flying Martins
"The Red Heads"
Nan Gerretts
Mr. & Mrs. Gordon Wilde
Antrim & Vale

MONTREAL, CAN.

Orpheum.

Kajiyama
"The Bride Shop"
Evans & Wilson
Hal & Francis
Fred & Albert
"Man Off Ice Wagon"

NASHVILLE, TENN.

Princess.

First Half
"On the School Playground"
Van & Schenck
Marx Bros. & Co.
Last Half
Dooley & Sales
Lockett & Waldron
Your Readings
"On the School Playground"
Marx Bros. & Co.
Odone

NORFOLK, VA.

Colonial.

First Half
Gaston Palmer
King & King
"Society Buds"
Loney Haskell
Last Half
Dunbar's Drugoons
"Society Buds"
Turner & Grace

OTTAWA, ONT.

Dominion.

Alexander Bros.
Claire Vincent & Co.
Hugh Blaney

PHILADELPHIA.

Keith's.

Rae Eleanor Ball
Harry Lester Mason
Clara Harry & Co.
Adonis & Dog
Sarah Padden & Co.
Jos. De Koe Troupe
Eddie Foy & Co.
Hunting & Francis
Karl Zom

PROVIDENCE.

Keith's.

Misses Campbell
Ryan & Tierney
Allen Lambert & Co.
Nichols, Nelson Troupe
Stan Stanley Trio
Pierlot & Scholdell
Kerr & Weston
Primrose Four
Ballet Divertissement

PITTSBURGH.

Davis.

Merian's Dogs
Aileen Stanley
Oliver & Olp
Ruth St. Denis
Maryland Singers

RICHMOND, VA.

Bijou.

First Half
Dunbar's Dragoons
Turner & Grace
Last Half
Gaston Palmer
King & King
Loney Haskell

ROCHESTER, N. Y.

Temple.

Gen'l Ed. La Vine
Ota Gyrl
Nan Halperin
Williams & Wolfus
Mary Shaw & Co.
Lady Alice's Pets
The Sharrocks
Two Carletons

SAVANNAH, GA.

Bijou.

First Half
Mary Melville
Byron & Langdon
Al. Herman
Last Half
Lew Dockstader

TORONTO, CAN.

Shea's.

Kraft & Gros
"Highest Bidder"
Roy Harrah & Co.
Sylvester & Vance
Ellis & Bordoni
Norton & Lee

TOLEDO, O.

Keith's.

Wright & Dietrich
White & Clayton
Ajax & Emilie
"Forest Fire"
Pettitcoat"
Ruth Roye
Bert Melrose

WASHINGTON.

Keith's.

Leo Beers
Cook & Dooley
George Nash & Co.
Meredith & Snoozer
Nora Fleming
Oxford Trio
Morton & Glass

WILMINGTON, DEL.

Garrick.

Innes & Ryan
Gruber's Animals

YOUNGSTOWN, O.

Hippodrome.

Ralph Smalley
Misses Lightner & Alexander
Louis Simon & Co.
Herns & Preston
Houdini
Walter Brower
Thomas Swift & Co.

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Elsie Janis
Genevieve Cliff & Co.
McWatters & Tyson
Ryan & Joyce
Mlle. Vadie & Girls
Hayda, Borden & Haydn
Milt Collins
Three Types

Palace.

Irene Franklin & Co.
"River of Souls"
Marie Fitzgibbons
Craig Campbell
Fatima
Scott & Keane
Dewitt, Kelly & Lacy
Bison City Four
Martinetti & Sylvester

CALGARY, CAN.

Orpheum.

Henri De Vries & Co.
Vinie Daly
Andy Rice
"Girl in the Moon"
Mason & Murray
Two Cowboys
Willard Simms & Co.

COLO. SPRINGS, COL.

(Spits with Lincoln)

Evelyn Nesbit
Calisto Conant
Billy Bouncer's Circus
Van & Bell
Jno. R. Gordon & Co.
Toney & Norman
Dyer & Faye

DENVER, COLO.

Orpheum.

Howard & Clark
Metropolitan Dancers
Chic Sales
Emmett Devoy & Co.
Mang & Snyder
Marie Bishop
Doc White

KANSAS CITY, MO.

Orpheum.

"The Bachelor Dinner"
Mayo & Tully
"Overtones"
Tuscano Bros.
Blaine's Circus
Phyllis
Flanagan & Edwards

LOS ANGELES, CAL.

Orpheum.

Gertrude Hoffmann
Harry Langdon & Co.
Moore, O'Brien & Cormack
Jas. H. Cullen
Sharp & Turner
Grace De Mar

MEMPHIS, TENN.

Orpheum.

Alexander Carr & Co.
Scotch Lads & Lassies
Marshall Montgomery
Diamond & Brennan
Brown & Spencer
Maria Lo
Carson Sisters

MILWAUKEE.

Majestic.

Beatrice Herford
Ralph Herz
Harry Cooper
Gauthier & Devi
Moore & Haager
Leon Sisters & Co.

MINNEAPOLIS.

Orpheum.

Wm. Rock & White
Quiroga
Whipple Huston & Co.
The Duttons
Harmony Trio
Florrie Millership
Kurtis' Roosters

NEW ORLEANS.

Orpheum.

Anna Held
Avon Comedy Four
Imhof, Conn & Coreene
Al. & Fanny Steadman
Gordon Highlanders
Ward & Faye
Leo & Mae Jackson

OAKLAND.

Orpheum.

Julie Ring & Co.
Whiting & Burt
Umberto Sacchetti
Rankof & Girlie
Dupree & Dupree
Herbert Germaine Trio

OMAHA, NEB.

Orpheum.

Mrs. Gene Hughes & Co.
Major Mack Rhoades
Dan P. Casey
The Bell Ringers
Le Hoen & Dupreece
Cook & Lorenze
Roshanara

PORTLAND, ORE.

Orpheum.

Cicolini
Geo. Howell & Co.
Whia Holt Wakefield
Ray Dooley Trio
Jolly Johnny Jones
Benny & Woods
Stevens & Falk

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum.

Dorothy Jardon
Fitzgerald & Marshall
Stone & Hayes
Natalie Sisters
Frankie Murphy
"Passion Play of Washington Sq."

SALT LAKE CITY.

Orpheum.

Frank Rogerity
Brandon Hurst & Co.
Olga Natchka Trio
Cantor & Lee
Five Kitamuras
McCormack & Wallace

SAN FRANCISCO.

Orpheum.

Harry Green & Co.
Gaza Zora
Hallen & Hunter
Harry Hines
Dugan & Raymond
Olga Cook
Bert Wheeler & Co.
Geo. Damerel Co.

SEATTLE, WASH.

Orpheum.

Jannie Brice
Vanderbilt & Moore
Mme. Chilson Ohrmann
Catherine Powell
Le Grohs
Pietro
"Saint & Sinner"

ST. LOUIS.

Columbia.

Julia Dean & Co.
The Navassar Girls
"Cranberries"
Halligan & Sykes
Three Leightons
Mme. De Cameron
The Stanleys

ST. PAUL.

Orpheum.

Ernest Barnes
La Mont's Cowboys
Barlcy & Burley
Carpos Bros.
Eva Taylor & Co.

WINNIPEG.

Harriet Marinette & Co.
Harold Lloyd
Bronson & Baldwin
Don Fong Gue & Haw
Robbie Gordone
Jean Challon
Stella Mayhew & Taylor

PANTAGES' CIRCUIT

CHICAGO.

Crown.

First Half
Barnold's Dogs
Senator Francis Murphy
Richard Wally & Co.
Leo & Chapman
Payne Duo
Hazel Lynch
Last Half
Carson Bros.
Billy Link & Co.
Hayes & Hives
Rice Bros.
Flo Whitman

CALGARY, CAN.

Pantages'.

"Tangoland"
Hyman Adler & Co.
Three Hickey Bros.
Den Harris
Sprague & McNeece

EDMONTON, CAN.

Pantages'.

Junior Revue of 1916
Great Howard
Clayton & Lemzie
Mlle. Naomi
Claire & Atwood

LOS ANGELES, CAL.

Pantages'.

Imperial Troupe
Gus Elmore &
Cannibal Maids
Frank Bush
Grace McCormack
Rice & Newton

OAKLAND, CAL.

Pantages'.

(Opens Sunday)

Carmen's Minstrels
Andy Harris & Co.
Ruth & Kitty Henry
Grace Cameron
Bett's Gorilla

OGDEN, U.

Pantages'.

"Mexico"
Hugo B. Koch & Co.
Dorothy Vaughan
The Greenes
O'Neal & Walmsley

PORTLAND, ORE.

The Pantages'.

Boarding School Girls
Al. Fields & Co.
Norton & Ent
Cooke & Rothert
Reed & Wood

SAN FRANCISCO.

Pantages'.

Dairy Maids
Mystic Bird
Yates & Wheeler
Angelo Arminta & Bros.
Dwight & Dwight

SAN DIEGO, CAL.

Pantages'.

Office Girls
Encker & Winifred
Gallagher & Carlin
Keegan & Ellsworth
Bert Wiggin & Co.

SALT LAKE CITY.

Pantages'.

Arthur La Vine & Co.
Raymond & Bain
Greenlee & Drayton
Valerie Sisters
Hanlon & Clifton

SPOKANE, WASH.

Pantages'.

"September Morn"
Mark Berry & Co.
Bowman Bros.
Chabot & Dixon
Clairmont Bros.

SEATTLE.

Pantages'.

Volant
Ilcie Lloyd
Pealson & Goldie
Harry Tsuda
"Holiday in Dixieland"

TACOMA, WASH.

Pantages'.

Dream Pirates
Dancing La Vars
Chris Richards
Packard Four
Eunice & Emmett

VICTORIA, CAN.

Pantages'.

"Dream of the Orient"
"After the Wedding"
De Michele Bros.
Fisher & Waters
The Creightons

VANCOUVER, CAN.

Pantages'.

Seven Bracks
Byal & Early
Nan Gray
The Rials
Hirschoff Troupe

WINNIPEG, CAN.

Pantages'.

Six Serenaders

Doris Wilson Trio
MacRea & Clegg
Clinton & Rooney
Roach & McCurdy

S. & C. CIRCUIT

ANACONDA, MONT.
Margaret.
(March 23)
John Higgins
Novelty Trio
West & Boyd
Kalma
Lew Wells
Sam Curtis & Girls

BILLINGS, MONT.
Babcock.
(March 21, 22)
Housch & La Velle
Colu's Dogs
Tom Brantford
"Beauty Doctors"
Quigg & Nickerson
W. S. Harvey

CINCINNATI.
Empress.
Anna Eva Fay
Work & Ower
Girard-Gardner Co.
Sadie Sherman
Jackson Family
(One to fill)

DETROIT.
Miles.
B. C. Faulkner
Howard Chase & Co.
West & Van Siclen
Warren & Dietrich
McEsky Troupe
Johnson, Howard & Lisette

FARGO, N. D.
Grand.
First Half
Russell Bros. & Mosley
Amy Butler & Beaus
Breakaway Barlows
Gorman Bros.
Last Half
Frank Rich & Co.
(Three to fill)

GREAT FALLS.
G. O. H.
(March 25, 26)
Housch & La Velle
Colu's Dogs
Tom Brantford
"Beauty Doctors"
Quigg & Nickerson
W. S. Harvey

INDIANAPOLIS.
Family.
First Half
Rubin's Dogs
Pierce & Knoll
(Two to fill)

LEWISTON, MONT.
Judith.
(March 24)
Housch & La Velle
Colu's Dogs
Tom Brantford
"Beauty Doctors"
Quigg & Nickerson
W. S. Harvey

LOS ANGELES.
Hippodrome.
Aerial Mells
Byman Meyer
Lennon-Nelson Co.
Lilly Lenora & Co.
Gray & Graham
Four La Della Comiques
Kerr & Davenport

MINNEAPOLIS
Unique.
Hunter's Dogs
E. E. Clive & Co.
Rozella Trio
Al. Lawrence
Four Bards

NO. YAKIMA, WASH.
Empire.
Three Days
Marble Gems
Kameray & Howland
Mr. & Mrs. Arthur Cappelin
Sauna
Seven Castelucci

PORTLAND, ORE.
Empress.
Royal Italian Sextette
Raynor & Bell
Wm. Fred Allen & Co.
Edith Mote
"Wallington Outdone"
La Toy Bros.

SACRAMENTO.
Empress.
Harry Sterling
Cora & Robt. Simpson
Musical Kuehns
Carl & Ethel
Geo. Lee & Girls
Ray Conlin

SAN FRANCISCO.
Empress.
Eight Black Dots
Jules Levy Family
Howatson & Swayhelle
Mr. & Mrs. Fred Thomas
Adams, Beverly & West
Miss Elmina & Co.

SEATTLE.
Empress.
The Valdos
Handers & Millis
Casting Lamys
Ann Hamilton & Co.
Grant Gardner
Schatt & Ramser

ST. CLOUD, MINN.
Nemec.
(One day)
Breakaway Barlows
Allman & Nevins
Amy Butler & Beaus
German Bros.
Russell Bros. & Mosley

ST. PAUL, MINN.
Empress.
Ye Old Song Revlew
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Wille Bros

VINCENNES, IND.
Lyric.
Bath Bros.
Milton & Herbert
(One to fill)

W. V. M. A.

CHICAGO.
Academy.
First Half
Lua & Anaiela
Fisher & Mockaway
Arthur Geary
The Lampinis
(One to fill)
Last Half
La Salle & Tunkini
E. J. Moore
(Three to fill)

Lincoln.
(Sunday)
"Around the Town"
(tab.)
First Half
Lulu Coates & Crackerjacks
Mack & Velmar
"Star by Mistake"
(Two to fill)
Last Half
"Five Beauties and a Spot"
Kimball & Arnold
(Three to fill)

Kedzie.
First Half
Vernie Kaufman
Connors & Witt
Louis Simon & Co.
Princeton & Yale
Last Half
Knapp & Cornelia
E. F. Hayes & Co.
Minnie Allen

Windsor.
First Half
Alfred Farrell
Mumford & Thompson
E. F. Hayes & Co.
Merle's Cockatoos

Avenue.
First Half
"Cabaret Girls" (tab.)
Last Half
"Around the Town" (tab.)

Americaa.
First Half
The Time, Place & the Girl" (tab.)
Last Half
Wilton Sisters
Lulu Coates & Crackerjacks
James Grady & Co.
John & Mae Burke
(One to fill)

Wilson.
First Half
Kennedy & Burt
Knapp & Cornelia
The Debutantes
Grey Fred Sweet
Last Half
Marie Dorr
Sorority Girls
Brooks & Bowen
Five Violin Beauties

ALTON, ILL.
Hippodrome.
First Half
Six Musical Spitzers
Last Half
Elliott & Mullen
Three Amoras

DeKALB, ILL.
Wilson
Last Half
Arthur Geary
"Southern Porch Party"
(Three to fill)

BLOOMINGTON, ILL.
Majestic.
Last Half
Vernie Kaufman
Adolpho
Rawson & Clare
Kilkenny Four
Gautier's Toy Shop

COLUMBIA, MO.
Star.
Allen & Allen
Last Half
Morton Bros.

CHAMPAIGN, ILL.
Orpheum.
First Half
Double Elma
Heath & Perry
John Hymer & Co.
Pimplo & Dean
Chebert's Mrcchorians
Last Half
Jeggling De Lisle
Heron Lichter
Homer Lind & Co.
Jarvis & Harrison
The Canninos

COUNCIL BLUFFS, IA.
Nicholas.
First Half
Swan & Swan
Mitt Wood
Parisian Trio

CANTON, ILL.
Princess.
Last Half
Thornton & Corlew
Claudia Tracy
Richard Wally & Co.

CEDAR RAPIDS.
Majestic.
First Half
Sidney & Townsley
"When We Grow Up"
Three Vagrants
Thurber & Madison
Thalero's Circus
Last Half
The Lampinis
Melior & De Paula
Three Lilliputs
Harry Von Fossen
"The New Leader"

DECATUR, ILL.
Empress.
First Half
Brown-Fletcher Trio
Jeggling De Lisle
John & Mae Burke
Arthur Rigby
The Canninos
Last Half
Gardner & Maniacs
Bennington Sisters
Morris & Allen
Royal Tokio Troupe
(One to fill)

DAVENPORT, IA.
Columbia.
First Half
Sebastian Merrill Tronpe
Earl & Linton
"Earl and the Girls"
Paul Kleist & Co.
Willie Weston
Last Half
"This Way Ladies"
(3)

DES MOINES IA.
Orpheum.
First Half
Melior & De Paula
Symphonic Sextette
Adair & Adelphi
Jas. Thompson & Co.
The Fashion Girls
Dit & Dot
Last Half
Van Celio
McCloud & Carp
Ivnovan & Lee
Those Four Fern & Co.
Laurie & Bronson
Thalero's Circus

DUBUQUE, IA.
Majestic.
First Half
Ovando Prince Trio
Lamb's Manikins
Carter & Waters
Verna Mersereau & Co.
Last Half
Box Car Duo
Green & Parker
Gladys Corrieli
Gus Edwards'
"School Days"

EAST ST. LOUIS, ILL.
Erber's.
First Half
Norcross & Winter
Tolsen Sisters
Jarvis & Harrison
The Cop"
Last Half
Guzmoni Trio
Neil McKinley
Six Musical Spillers

EVANSVILLE, IND.
Grand
First Half
Le Blanc & Lorraine
Adeline Francis
Lella Shaw & Co.
Hazel Kirke Trio
Hardeen
Last Half
Castle Davis Trio
J. C. Nugent & Co.
Kenny & Hollis
Hardeen
(One to fill)

FT. DODGE, IA.
Princess.
First Half
Finn & Finn
Three Lilliputs
Simmons & Simmons
Musical Mathews
Last Half
Morgan & Stewart
Redwood & Gordon
Mitt Wood
Mme. Sumiko & Co.

FT. WILLIAM, CAN.
Orpheum.
(March 24, 25)
Ovondo Prince Trio
Lamb's Manikins
Carter & Waters
Verna Mersereau & Co.

GREEN BAY, WIS.
Orpheum.
El Roy Sisters
Santos & Hayes
Grace De Winters
Princess Minstrel Misses

GALESBURG, ILL.
Gaiety.
First Half
The Three Chums
Marie Dorr
Last Half
Kennedy & Burt
"Which One Shall I Marry"
Harry B. Lester

HANNIBAL, MO.
Park.
First Half
"Safety First" (tab.)
Last Half
Neal Abel
Margaret Shea & Co.
Arnesen
(One to fill)

IRONWOOD, MICH.
Temple.
(March 21, 22)
Randow Duo
Mattie Lockett
Fern & Zell
Margot Francois & Partner

KENOSHA, WIS.
Virginian.
Last Half
Arnold & Florence
Horn & Lynn
Beach & Lynn
(Three to fill)

KANSAS CITY, MO.
Globe.
First Half
Mudge Morrison Trio
Anuta Osgood
Dolan, Lenhart & Co.
Jewel Comedy Trio
(Act to fill)
Last Half
Musical Geraids
Bill Dooley
Gertrude Folsom & Co.
Harry & Augusta Turpin
(One to fill)

LINCOLN, NEB.
Lyric.
First Half
Smith & Farmer
Spissel Bros & Mack
Last Half
Dorothy Herman
(One to fill)

MINNEAPOLIS.
New Grand.
Frank Ward
"Between Trains"
Padden & Reed
Four Rosaire Girls

New Palace.
Three Bartos
Doyle & Boyle
Gaylord & Lancton

MADISON, WIS.
Orpheum.
First Half
El Roy Sisters
Wilton Sisters
James Grady & Co.
(Two to fill)
Last Half
Lappo & Benjamin
Paul Kleist & Co.
The Fashion Girls
Santucci
(One to fill)

MASON CITY, IA.
Regent.
First Half
Bennington Sisters
Mme. Sumiko & Co.
Last Half
Earl & Edwards
Seymour's Happy Family

PARSONS, KAN.
Best.
First Half
Harry & Augusta Turpin
Berg & Weston
Bottomley Troupe
Last Half
Lee's Hawaiians
Melnotte La Nolle Troupe

Rhoda & Crampton

PEORIA, ILL.
Orpheum.
First Half
Hanlon, Dean & Hanlon
Follis Sisters & Le Roy
Willie Weston
Gautier's Toy Shop
Last Half
Adolpho
"The Cop"

QUINCY, ILL.
Orpheum.
First Half
Claudia Tracy
"Which One Shall I Marry"
Gordon & Marx
Richard Wally & Co.
Last Half
Thre Three Chums

ROCKFORD, ILL.
New Palace.
First Half
Layne & Benjamin
Grace De Winters
"Southern Porch Party"
Spencer & Williams
The Co-Eds
Last Half
"The Prince of To-Night" (tab.)

SO. BEND, IND.
Orpheum.
Cummin & Seaham
Pauline Saxon
Sorority Girls
Kilkenny Four
Frank Stafford & Co.
Last Half
"The Cabaret Girl" (tab.)

SUPERIOR, WIS.
People's.
First Half
Arnold & Florence
(Two to fill)
Last Half
Fred Rogers
Margot Francois & Partner
(One to fill)

SPRINGFIELD, MO.
Majestic.
First Half
"September Morn" (tab.)
Last Half
Simpson & Dean
John Hymer & Co.
Heath & Perry
Chebert's Manchnrians
(One to fill)

Jefferson.
First Half
Leroy & Tozier
Bill Dooley
(One to fill)
Last Half
McDougal & Shannon
Kremka Bros.
(One to fill)

SIOUX CITY, IA.
Orpheum.
First Half
Dorothy Herman
McCloud & Carp
Harry Fern & Co.
Donovan & Lee
Those French Girls
Last Half
Song & Dance Revue
Jas Thompson & Co.
Adair & Adelphi
Thurber & Madison
Wilfred Du Bois

ST. PAUL, MINN.
Princess.
First Half
Fox Car Duo
Green & Parker
Gladys Corrieli
Gus Edwards'
"School Days"
Last Half
The Three Westons
Boothby & Everdeen
Ben Smith
Symphonic Sextette

ST. LOUIS, MO.
Grand O. H.
First Half
Flying Mayos
Jerry &
Gretchen O'Meara
Fink's Mules
Last Half
"Sunny Side of Broadway" (tab.)

Empress.
First Half
Guzmoni Trio
Elliott & Mullen
Margaret Ilea & Co.
Morris & Allen
Last Half
Joleen Sisters
Norcross & Winter
Gordon & Marx

TERRE HAUTE.
New Hippodrome.
First Half
Castle Davis Trio
J. C. Nugent & Co.
Kenny & Hollis
Eva Fay
(One to fill)
Last Half
Le Blanc & Lorraine
Adeline Francis
Lella Shaw & Co.
Hazel Kirke Trio
Eva Fay

VIRGINIA, MINN.
Royal.
First Half
Fred Rogers
Beach & Lynn

WATERLOO, IA.
Majestic.
First Half
Von Cello
Morgan & Stuart
"Song and Dance Revue"
Harry Van Fossen
"The New Leader"
Last Half
Three Vagrants
"Bat and the Girls"
Spencer & Williams
Sebastian Merrill Co.
(One to fill)

WINNIPEG, CAN.
Strand.
(Pull week)
Amoros & Mulvey
Leslie London
Pankey & McCarver
Eller's Animals

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
First Half
Clown Seal
Elsie Ray Trio
Harry Holman & Co.
Mme. Ayre
Emma Carus
Hoosier & Bent
Dudley Trio
Olga

DALLAS, TEX.
Majestic.
Geo. Brown & Co.
Willie Solar
Walter V. Milton & Co.
Devine & Williams
Carolina White
Donahue & Stewart
Mazie Kline & Co.

DALLAS, TEX.
Jefferson.
First Half
Tom & Edith Almond
Allisons.
Leonie Ordway
Bulling's Seals

FT. WORTH, TEX.
Majestic.
Leachlin Wallin Trio
"Married Ladies' Club"
Alexander Kids
Murray & Adams
Seven Colonial Belles

HOUSTON, TEX.
Majestic.
Kartell
Claudius & Scarlet
The Crapos
Fay, Two Coleys & Fay
Herming Show & Co.
Nellie V. Nichols
Kani Bros. Pets

LITTLE ROCK, ARK.
Majestic.
First Half
Hanley & Murray
Burke & Burke
Joe Whitehead
Dan Sherman & Co.
Last Half
Dudley Trio
Olga
Harry Holman & Co.
Rooney & Bent
Clown Seal

(See page 24.)

"I'M GOING TO HIT THE TRAIL"
BY J. BRANDON-WALSH & ERNIE ERDMAN.
A SONG FOR ANY SPOT IN YOUR ACT
WRITE FOR IT TODAY
FORSTER-MUSIC PUBLISHER.
ROOM 30 - GRAND OPERA HOUSE
CHICAGO
NO USE IN MY RAVING ABOUT IT.
SEEING AND HEARING IS BELIEVING.
YOU'LL LIKE IT - NO DOUBT ABOUT IT.
ORCHESTRATION IN YOUR KEY READY FOR YOU.

ROUTE LIST
DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, 13-18, Shubert, Boston, 20-25.
"Around the Map" (Klaw & Erlanger, mgrs.)—Colonial, Boston, 13-18.
"Any Man's Sister" (Halton Powell, Inc., mgrs.)—Victoria, Chicago, 13-18, Imperial, Chicago, 20-25.
"Along Came Ruth"—Imperial, Chicago, 12-18.
"At the Old Cross Roads"—Lexington, New York, 13-18.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Nixon, Pittsburgh, 13-18, Powers', Chicago, 20, indef.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Blue Envelope, The"—Cort, New York, 13, indef.
"Bringing Up Father," Gus Hill's (Grif Williams, mgr.)—Walnut, Phila., 13-18, People's, Phila., 20-25.
"Bringing Up Father"—Los Angeles 12-18.
"Bird of Paradise"—St. Paul 12-18.
Chatterton, Ruth, & Henry Miller—Hollis, Boston 13-25.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
Dittrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, 13-18, Milwaukee 20-22, Madison 23, Rockford, Ill., 24, Freeport 25.
"Daddy Long Legs"—Bronx O. H., New York, 13-18, Shubert, Bkln., 20-25.
Eltinge, Julian (A. H. Woods, mgr.)—Indianapolis, Ind., 13-18, Hamilton, O., 19, Grand, Cincinnati, 20-25.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Montauk, Bkln., 13-18, New London, Conn., 20, New Bedford, Mass., 21, Manchester N. H. 22, Portland Me. 23-25.
"Eternal Magdalene The" (Florence Roberts) (Selwyn & Co., mgrs.)—Leadville, Colo., 18, Grand Junction 19, Denver, 13, San Francisco 19-April 1.
"Eternal Mrgdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Nashville, Tenn., 16-18, New Decatur, Ala., 20, Tuscaloosa 21, Montgomery 22, Selma 23, Pensacola Fla. 24, Mobile, Ala., 25.
"Experience" (Wm. Elliott mgr.)—Hartford, Conn., 13-18.
"Everywoman" (Henry W. Savage, mgr.)—Longview, Tex., 15, Greenville 16, Sulphur Springs 17, Ft. Worth 18, Sherman 20, Denison 21, Wichita Falls 22, 23, Gainesville 24, Ordmore, Okla., 25.
Fiske, Mrs. (Corey, Williams, Ritter, Inc., mgrs.)—Gaiety, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—Empire, New York, 13, indef.
Forbes-Robertson—Battle Creek, Mich., 15, Grand Rapids 16-18, Lansing 20, Saginaw 21, Ann Arbor 22, Lima, O., 23, Dayton 24, 25.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 13-18.
"Freckles." Western Co. (Broadway Amuse. Co., mgrs.)—Grass Valley, Cal., 15, Nevada City 16, Auburn 17, Sacramento 18, San Francisco 19-25.
"Freckles." Southern Co. (Broadway Amuse. Co., mgrs.)—Geary, Okla., 13, Watonga 16, Okeene 17, Canton 18, Alva 21, Eldorido, Kan., 23, Eureka 24, Kinsel 25.
"Freckles." Co. B (Darrell H. Lyall, mgr.)—Newbern, N. C., 13, Plymouth 16, Williamton 17, Rocky Mount 18.
"Great Pursuit, The" (Joseph Brooks, mgr.)—Shubert, New York, 22, indef.
Hajos Mitzi (Henry W. Savage, mgr.)—Cohan's, New York, indef.
Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, 13-18.
Hodge, Wm.—Majestic, Boston, 13-18.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Garrick, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Heart of Wetona" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.
"Hodson's Choice" (F. Ray Comstock, mgr.)—Wilbur, Boston, 13, indef.
"Human Soul, The" (J. A. Schwenk, mgr.)—San Francisco 13-18, Los Angeles 20-25.
"His Majesty Bunker Bean"—Cort, Chicago, 13-25.
"Homesick Henry" (Hilton Powell, Inc., mgrs.)—Marion, O., 16-18, Dayton 20-25.
Hilington, Margaret (Selwyn & Co., mgrs.)—Montgomery, Ala., 15, Columbus, Ga., 16, Atlanta 17, 18, Albany 20, Jacksonville, Fla., 21, Savannah 22, Augusta, Ga., 23, Columbia 23, Greenville 25.
Irwin, May—Jackson, Mich., 18, Indianapolis 20-25.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Garrick, Phila., 13, indef.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
Kaiser, Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
Lauder, Harry (Wm. Morris, mgr.)—Shubert, St. Louis, 12-18, Terre Haute, Ind., 20, Indianapolis 21, 22, Mansfield, O., 23, Lima 24, Toledo 25.
Lea, Edmund Orpen Co.—San Diego, Cal., 13-25.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Majestic, Texas., Ft. Worth 16, Greenville 17, Jackson City 18, Bristol 20, 21, Abingdon, Va. 22, Marion 23, Wytheville 24, Pulaski 25.
"Lilac Domino"—Altoona, Pa., 17.
"Lost in New York"—Lyceum, Pittsburgh, 13-18, Duquesne 20-25.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
MacFarlane, Geo.—Plymouth, Boston, 13-18.
Maude, Cyril—Montreal, Can., 20-25.
"Miss Information" (Klaw & Erlanger, mgrs.)—Fulton, New York, indef.
"New Majesties, The"—Adelphi, Phila., 13-18.
"Nobody Home"—Memphis, Tenn., 17, 18.
"Nothing But the Truth" (H. H. Frazee, mgr.)—Bijou, N. Y., 13, indef.
O'Hara Fiske—Shubert, Bkln., 13-18.
"Peg o' My Heart" (Oliver Morosco, mgr.)—Lyric, Phila., 13-25.
"Pretty Girl, The" (Joe Weber, mgr.)—Buffalo, N. Y., 20-25.
"On Trial" (Cohan & Harris, mgrs.)—Newark, N. J., 13-25.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Garrick, New York, indef.
"Pay Day" (The Shuberts, mgrs.)—Booth, New York, 13, indef.
"Princess Trada-la" (Andreas Dippel, mgr.)—National, Washington, 13-18, Broad, Phila., 20-25.
"Pollyanna"—(Klaw & Erlanger, mgrs.)—Broad, Phila 13-18.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, 13-18.
"Pair of Sixes"—Co. A (H. H. Frazee, mgr.)—Standard, New York, 20-25.
"Pair of Sixes"—Co. D (H. H. Frazee, mgr.)—Sayre, 12-18.
"Princess Pat, The" (John Cort, mgr.)—Alvin, Pittsburgh, 13-18, Lyric, Cincinnati 20-25.
"Passing Show of 1915"—Academy, Baltimore, 20-25.
"Potash & Perlmutter" Eastern Co. (A. H. Woods, mgr.)—London, Ont., Can., 15, Brantford 16, St. Catherines 17, Hamilton 18, Buffalo, N. Y., 20-25.
"Quincy's" (Frederick Harrison, mgr.)—Montreal, Can., 13-18.
Robinson Crusoe Jr"—Winter Garden, New York, indef.
"Road to Mandalay"—Park, New York, indef.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Blackstone, Chicago, 13-18.
Rolling Stones" (Meyers & Walters)—Colonial, Miami, O., Springfield, 16-18, Hartford, Conn., 20-22, New Haven 23-25.
"Robin Hood" (The Texas Opera Co.)—Kearney, Neb., 15, Columbus 16, Sioux Falls, S. Dak., 17, 18, St. Paul, Minn., 19-22, Minneapolis 23-26.
"Royal Gentleman, A" (Guy Cauffman, mgr.)—Schaller, Ia., 16, Early 17, Enterprise 18, Story City 20, Ames 21, Boone 22, Marion 23, Cambridge 24, State Center 25.
Sanderson-Crane-Hawthorn Co. (Charles Frohman, Inc., mgrs.)—Liberty, New York, indef.
Skinner, Otis (Klaw & Erlanger, mgrs.)—Grand, Cincinnati, 13-18, Louisville, Ky., 20-22, Evansville, Ind., 23, Bloomington 24, Muncie 25.
"Seven Sisters" (David Belasco, mgr.)—Standard, New York, 13-18.
Sousa's Band—Grand Opera Co.—Nixon, Pittsburgh, 23-25, Altoona 26.
"Stop! Look! Listen!" with Gaby Dastys (Charles Dillingham, mgr.)—Globe, New York, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Sari" (Henry W. Savage, mgr.)—Waco, Tex., 15, Dallas 16-18, Ft. Worth 20, 21, Texarkana 22, Marshall 23, Shreveport, La., 24, Texarkana, Tex., 25.
"Some Baby" (Henry B. Harris' Estate, mgrs.)—Academy, Baltimore, 13-18.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Killeen, Tex., 15, Lomita 16, Brady 17, Richland Springs 18.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Stanislaus, S. Dak., 15, Chamberlain 16, Salem 17, Beresford 18, Rowland 20, Armour 21, Tyndall 22, Centerville 23, Ireton, Ia., 24, Hartley 25.
"September Morn"—Newark, N. J., 13-18, Montauk, Bkln., 20-25.
Tree's, Sir Herbert, Shakespeare Tercentenary—New Amsterdam, New York, 24, indef.
Thurston (Jack Jones, mgr.)—Paterson, N. J., 13-18, Camden 20-25.
Telegen, Lou (Garrick Prod. Co., mgrs.)—Shubert, Boston, 13-18.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Park Sq., Boston, 13-25.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Piqua, O., 15, Springfield 16, Dayton 17, Wapakoneta 18, Toledo 19-22, Columbus 23-25.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Orlando, Fla., 15, Daytona 16, Palatka 17, St. Augustine 18, Brunswick, Ga., 20, Savannah 21, Augusta 22, Aiken 23, Orangeburg 24, Asheville, N. C., 25.
"Twin Beds," Coast Co. (Selwyn & Co. mgrs.)—Las Vegas, N. Mex., 15, Raton 16, Trinidad, Colo., 17, La Junta 18, Denver 19-25.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Davenport, Ia., 15, Iowa City 16, Waterloo 17, Oskaloosa 18.
Town Topics"—Chicago, Chicago, indef.
"This Is the Life" (Halton Powell, Inc., mgrs.)—Blair, Neb., 15, Fremont 16, Fort Dodge 17, Osawatomie, Ia., 18, Rik Point, S. Dak., 20, Centerville 21, Parker 22, Flandreau 23, Canton 24, Madison 25.
"Ten Nights in a Barroon"—Lyceum, Pittsburgh, 20-25.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Selwyn & Co., mgrs.)—Providence 13-18, Springfield, Mass., 20-25.
"Uncle Tom's Cabin," Kibbi's (A. T. Ackerman, mgr.)—Hazelton, Pa., 15, Wilkesbarre 16, 17, Binghamton, N. Y., 18, Norwich 20, Cortland 21, Oneonta 22, Fulton 23, Syracuse 24, 25.
"Uncle Tom's Cabin," Stoddard's (C. D. Brownlee, mgr.)—Akron, O., 15, Ashland 16, Youngstown 17, Warren 18, Liverpool 20, Steubenville 21, Wheeling, W. Va., 22, 23, Parkersburg 25.
"Watch Your Step"—Cas. Dillingham, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Wilson, Al. H (Sidney R. Ellis, mgr.)—Watertown, Wis., 15, Beaver Dam 16, Portage 17, La Crosse 18, Albert Lea, Minn., 19, Algona 20, Mason City, Ia., 21, Cresco 22, Austin, Minn., 23, Rochester 24, Red Wing 25.
Whiteside, Walker—Memphis, Tenn., 24, 25.
"Watch Your Step"—Cas. Dillingham, mgr.)—Cleveland 13-18.
"Wewer Jack" (Modern Stage Co, mgrs.)—Buffalo, N. Y., 13-18.
"World of Pleasure, A"—Lyric, Cincinnati, 13-18, Lyric, Pittsburgh, 20-25.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Owen Sound, Can., 15, Guelph 16, Berlin 17, Brantford 18, Galt 20, Peterboro 21, Belleville 22, Kingston 23, Brockville 24, Ottawa 25.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Bangor, Me., 15, Lewiston 16, Bath 17, Bumford Falls 18, Portland 20-22, Biddeford 23, Dover, N. H., 24, Portsmouth 25.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Angicora, N. J., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra — Gloucester, N. J., indef.
Sousa's Band—Hipp., New York, indef.

BURLESQUE SHOWS.

Burlesque Stock—Scranton, Pa.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Freeport, Ill., indef.
Ka Dell Kitchened Vaud. Show (J. G. Kittchfield, mgr.)—Mississippi City, Miss., 13-18, Gulfport Springs 20-25.
Lucas, Thos. Elmore—Pilot Grove, Mo., 16, Rose Hill, Ia., 17, Carlisle 18, Meicher 20, Boonville 21, De Soto 22, Huxley 23, Luther 24, Ledyard 25.
McGinley, Bob & Eva—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—Key West, Fla., 13-25.
Smith, Mysterious—Winner, S. Dak., 15, Dallas 16, Bonesteel 17, Fairfax 18, Stanton, Neb., 20, Atkinson 21, Inman 22, Stewart 23, Long Pine 24, Niobrara 25.

COMPANIES IN TABLOID PLAYS.

"Cabaret Girls, The"—Windsor, Chicago, 16-18.
Enterprise Stock (Norman Hilgard, mgr.) — Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Corning, N. Y., 13-18, Muncie, Pa., 20-25.
Hall, Billy, M. C. Co.—Taunton, Mass., 13-18, Plymouth 20-25.
Loring Musical Revue (H. M. Mesmer, mgr.)—Keene, N. H., 13-18, Pittsburg, Mass., 20-25.

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"Little Miss Mix-Up" (A. H. McAdam, mgr.)—Joliet, Ill., 16-18.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Pepple's All Girl Revue—Logansport, Ind., 16-18.
"Prince of To-night"—Avenue, Chicago, 16-18.
Shantz Premier Girls—Camden, N. J., indef.
Submarine Girls (Messrou Bros., mgrs.)—Columbia 13-18.
"Six Little Wives"—Rockford, Ill., 16-18.
"Sunny Side of Broadway"—Kazakske, Ill., 16-19. Grand, St. Louis, 20-25.
Tabaris Girls (Dave Newman, mgr.)—Atlanta, Ga., 13-19.
"This Way, Ladies"—Quincy, Ill., 16-18, Hannibal, Mo., 20-22, Danville, Ill., 23-25.

MINSTRELS.

De Rue Bros.—Stratisville, O., 15, Glouster 16, Athens 17, Gallipolis 18.
Field's, Al. G.—Bartlesville, Okla., 15, Independence, Kan., 16, Coffeyville 17, Joplin, Mo., 18, Springfield 20, Parsons, Kan., 21, Wichita 22, Topeka 23, St. Joseph, Mo., 24, Des Moines, Ia., 25.
O'Brien's, Neil (O. F. Hodge, mgr.)—Watertown, N. Y., 15, Rochester 16, Auburn 17, Albany 18, Warsaw 20, Hornell 21, Salamanca 22, Warren, Pa., 23, Oil City 24, Erie 25.

CARNIVALS.

Great American Shows—Meridian, Miss., 13-18.
Heth, L. J., United Shows—E. St. Louis, Ill., 13-22.
International Shows (R. A. Dano, mgr.)—Pine Bluff, Ark., 25-April 1.
Metropolitan Shows—Troy, Ala., 27-April 4.
Follow United Shows—Denver 20-25.
Whitney Shows—Hasian, Tex., 13-18, De Queen, Ark., 20-25.

CIRCUS.

Barnes, Al. G.—Escondido, Cal., 15, Los Angeles 16-18, Lancaster 19, Bakersfield 20, Porterville 21, Reedley 22, Visalia 23, Tulare 24, Hanford 25.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Avenue Players—Detroit, indef.
Arvine, George, Stock—American, Phila., indef.
Auditorium Players—Auditorium, Baltimore, indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Angell's Comedians (Billie O. Angello, mgr.)—Rule, Tex., 13-18.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Barrett Players (J. H. Barrett, mgr.)—Springfield, O., indef.
Bramwell-Stark Stock—Newark, N. J., indef.
Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.
Bryant, Billy, Stock—Findlay, O., indef.
Boyle, J. J., Stock—Parnell, Mo., 16-18.
Craig Stock—Castle Sq., Boston, indef.
Craig, Ben, Players—Shawnut, Boston (first half), indef.
Calhoun Opera Stock—Majestic, Bklyn., indef.
Cornell-Price Players—Mt. Vernon, Ill., 16-18, Mt. Carmel 20-25.
Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, O., indef.
Chicago Stock—Burlington, Vt., 13-18.
Chase-Lister Stock—Hot Springs, S. Dak., 13-18.
Columbia Stock—Mt. Airy, Md., 13-18.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Dougherty Stock (Jim Dougherty, mgr.)—Savannah, Ill., 15-18.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fulton Street Stock—Fulton, Brooklyn, indef.
Feldman & Christie M. C. Co.—St. John, Can., 20, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Gibson's, Ted, Stock—Kansas City, Mo., indef.
Hyperion Players—New Haven Conn., indef.
Hudson Players—Union Hill, N. J., indef.
Horne Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Halsey-Hunter Stock — Hedgesville, Mont., 13-18, Harlowtown 20-25.
Hugo Players, No. 1 Co. (Chester Hugo, mgr.)—Dibble, Neb., 13-18.
Hawk, Earl, Stock—Palatka, Fla., 13-18.
Jefferson Players—Portland, Me., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Gainesville, O., indef.
Lyttell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lawston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Lindsay, Ont., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Lillian Lyons Stock—Bay City, Mich., 13-18.
Morosco Stock—Los Angeles, indef.
Malloy-Curtiss Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Little Rock, Ark., indef.
Murphy, Eugene J., Stock—Augusta, Ga., until April 15.
Marks, Tom, Stock—St. Thomas, Ont., Can., 13-18.
Mack's Associate Players—Wallaceburg, Ont., Can., 13-18, Leamington 20-25.
North Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nesteil Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, indef.
Nutt Comedy Players—Sonriske, Tex., 13-18.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.) — Topeka, Kan., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Perry's Comedians, Co. (Chas. F. Perry, mgr.)—Toledo, O., indef.
Princess Stock—Monmouth Springs, Mo., 12-18.
Robbins, Clint Dennis, Stock (Clint C. Robbins, mgr.)—Gordon, Neb., 8, Valentine 9, 10, Long Pine 12, Ainsworth 13, 14, Atkinson 16, 17, O'Neil 17, Neligh 18.
Rentfrow Stock—Corpus Christi, Tex., 13-18.
Shubert Stock—Milwaukee, indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
San Diego Permanent Players—San Diego, Cal., indef.
Shannon Stock (Harry Shannon, mgr.)—Lebanon, O., 13-19.
Trumbull Players—Sheburne Falls, Mass., 13-18.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wallace, Morgan, Players—Peoria, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Cisco, Tex., 13-18, Lenox 20-25.
Yonkers Stock Players—Yonkers, N. Y., indef.

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(Continued from page 25)

OKLA. CITY, OKLA.
Lyric.
First Half
Williams & Segal
Tyrolean Troupe
Weber & Elliott
Melnotte La Nolle
Last Half
Five Romeros
The Kings
Gardiner Trio
Hufford & Chain
Buch Bros.

SAN ANTONIO, TEX.
Majestic.
Garcinetti Bros.
Lewis & McCarthy
Chadwick Band
Connelly & Wilson
Walter C. Kelly
Schiowal Troupe

ST. JOSEPH, MO.
Crystal.
First Half
"The Millionaire" (tab.)
Last Half
Lawton
Smith & Farmer
Jewell Comedy Trio
Francis & Kennedy

SHREVEPORT, LA.
Majestic.
First Half
Lalla Selbini
King & Harvey
Lewis & Norton
Rex's Circus
Last Half
Elsie Fay Trio
Laurie Ordway
Allmans
Huting's Seals

TULSA, OKLA.
Empress.
First Half
Five Romeros
The Kings
Gardiner Trio
Hufford & Cain
Buch Bros.
Last Half
Bevan & Flint
Weir & Mack
Frank Crumit
Australian Woodchoppers
TOPEKA, KAN.
Novelty.
First Half
Walton & Vivian
Hamilton & Barnes
"Act Beautiful"
Last Half
Fagg & White
Dolan Lenhart & Co.
Danny Simmons

WICHITA, KAN.
Princess.
First Half
Bevan & Flint
Frank Crumit
Weir & Mack
Australian Woodchoppers
Last Half
Walton & Vivian
Annapolis Boys
Hamilton & Barnes
"Act Beautiful"

LOEW CIRCUIT
(EASTERN)

NEW YORK CITY.
American.
First Half
Stanley & La Brack
Douglas Flint & Co.
Daisy Harcourt
Marvel
Ward & Howell
"Romance of Underworld"
Wm. Cahill
Last Half
Murphy & Lachmar
David S. Hall & Co.
Echell & Rober
Weston & Leon
Harlequin Trio
"Romance of Underworld"
Sandy Shaw
Boulevard.
First Half
Pearl Bros. & Burns
"The System"
The Shatelles
Last Half
Stevens & Brunelle
Bob Hall
Maxine Bros. & Bobby
Delancey Street.
First Half
Harlequin Trio
Putnam & Lewis
Halley & Noble
Last Half
Stanley & Burns
The Shatelles
Greeley Square.
First Half
Maxine Bros. & Bobby
O'Brien & Havel
Sandy Shaw
Last Half
Ward & Howell
McCormack & Irving
"Best of Friends"
Pipifax & Panlo
Lincoln Square.
First Half
James & Fealy
Ray & Hilliard
Ed. Abeles & Co.
Last Half
Miland Five
"Fighter & the Boss"
Barry & Wolford
National.
First Half
Milani Five
Murphy & Lachmar
"To Save One Girl"
Roy La Pearl
Last Half
Gilroy, Haynes & Montgomery
Cyril & Stewart
Orpheum.
First Half
"Best of Friends"
Capitol City Trio
Last Half
Swain's Cockatoos
Halley & Noble
Putnam & Lewis
Three Bobs
Seventh Avenue.
First Half
Stanley & Burns
Pipifax & Panlo
"On the Veranda"
Bob Hall
Last Half
Gray & Old Rose
"To Save One Girl"
Roy La Pearl
BROOKLYN, N. Y.
Bay Ridge.
First Half
Laura & Billy Dreher
La France & Holland
"Sherlock the Second"
Stevens & Brunelle
Harry Cutler
Elsie Hahnmann
Last Half
Dave Wellington
Stanley & La Brack
Douglas Flint & Co.
Nolan & St. Clair
Wm. Cahill
Elsie Hahnmann
Bijou.
First Half
Fwain's Cockatoos
David Reese
Quinn & Mitchell
Eugene Bisla & Co.
Last Half
Ray & Hilliard
"Sherlock the Second"
De Kalb.
First Half
McCormack & Irving
"Fighter & the Boss"
Holden & Herron
Last Half
James & Fealy
Dorothy Burton & Co.
Marie Fenton
Fulton.
First Half
Dave Wellington
David S. Hall & Co.
Harry & Wolford
Gray & Old Rose
Last Half
O'Brien & Havel
Harry Cutler
Wm. O'Clare & Girls
BALTIMORE.
Hippodrome.
Collier & De Walde
Smith & Kaufman
Barnes & Robinson
"Ships That Pass in Night"
Ed. Dowling
Leech-Le Quinlan Trio
BOSTON.
Orpheum.
First Half
Alvarez Duo
Tom Waters
"Sword of Fear"
Cummings & Gladying
Little Caruso
Sid Lewis
Captain Sorcho
Last Half
Arthur Havill & Co.
"On the Veranda"
Clark & McCullough
Captain Sorcho
Globe.
First Half
Johnson & Deane
Rev. Frank Gormley
Weston & Leon
Last Half
McDonald & Rowland
Lew Cooper
Jack & Foris
St. James.
First Half
Jack & Foris
Arthur Havill & Co.
Allie White
Clark & McCullough
Conrad & Betty
Last Half
"Sword of Fear"
Johnson & Deane
Prevost & Brown
Conrad & Betty
CHICAGO.
McVicker's.
Reed Bros.
Newsboys' Sextette
Marie Hart
Ed. Clark & Roses
Dale & Dennett
"Cheyenne Days"
CLEVELAND.
Miles.
Wm. De Follis & Co.
Jim & Marion Hawkins
John T. Doyle & Co.
Courtney Sisters
Hayland & Thornton
The Moaris
DETROIT.
Orpheum.
Norris' Baboons
O'Neal & Gallagher
Allen Cole
"Doctor's Orders"
Lawrence & Edwards
Primrose Minstrels
FALL RIVER.
Bijou.
First Half
Jesson & Jesson
Nieman & Kennedy
McDonald & Rowland
Kelly & Ferne
"Springtime"
Last Half
Alvarez Duo
Allie White
Flo Irwin & Co.
Capt. Barnet & Son
Little Caruso
HOBOKEN.
Lyric.
First Half
Dorothy Burton & Co.
Ruth Howell & Co.
Last Half
Sebrini & Grovini
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Nine Crazy Kids
Marie Fenton
Last Half
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Marine Band
PROVIDENCE
Emery
First Half
Capt. Barnet & Son
Flo Irwin & Co.
Mayne & Ferne
Prevost & Brown
Last Half
Nieman & Kennedy
Cummings & Gladyings
Sid Lewis
"Springtime"
ROCHESTER, N. Y.
Avon.
First Half
Willie Hale & Bro.
Harvey De Vora Trio
Frankie Fay
Sarnadi
Last Half
Oberita & Sisters
Franconi Opera Co.
Quinn & Mitchell
Shrodes & Malvey
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Monroe Sisters
Wm. Morris
Duffy & Montague
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ROUTE LIST

Supplemental List—Received Too Late for Classification.

Anglin, Margaret—Cleveland 15-18.
Brooks' Stock—Benton Wis., 16-18.
Bragg & Bragg Show (Add.)—Brunswick, Me., 20-25.
"Come to Bohemia"—Cleveland 20-25.
Harder, Myrkle, Stock—Norwich, Conn., 13-18, Meriden 20-25.
Klark, Gladys, Stock—Derby, Ont., Can. 13-18.
Maher Phil, Stock—Pittsburgh 13-25.
Majestic M. C. Co.—Morgantown, W. Va., 13-18.
Millette Comedy Co.—Wadley, Ga., 13-15.
"Maid in America"—Cedar Rapids, Ia., 15, Dubuque 16, Clinton 17, Davenport 18, 19, Rockford, Ill., 20, Joliet 21, So. Bend, Ind., 22, Kalamazoo, Mich., 23, Grand Rapids 24-26.
"Million Dollar Doll"—(Harry D. Orr, mgr.)—Lewistown, Pa., 16, Ashland 17, Milton 18, Lock Haven 20-22, Barnesboro 23, Vandergrift 24, Beaver Falls 25.
Nutt's Comedy Players—Ft. Arthur, Tex., 13-18.
Smart Set, The—Cleveland 20-25.
Stevens Stock—Owosso, Mich., 13-18, Ithaca 20-25.
Urban Stock—Bucksport, Me., 13-18.

Indianapolis, Ind—Murat (Nelson G. Trowbridge, mgr.) Harry Lauder March 21, 22.
English's (Ad. F. Miller, mgr.)—Julian Eltinge, in "Cousin Lucy," week of 13. May Irwin, in "33 Washington Square," 20-22.
Keith's (Ned S. Hastings, mgr.)—Bill week of 13: "The Red Headz," "Tango Shoes," J. C. Nugent, Mr. and Mrs. Gordon White, Milo, Antrim and Vale, and the Flying Martins.
Lyric (Barton & Olsen, mgrs.)—Bill 16-15: Lua and Anaieka, Lellia Davis, Chandia Tracy, Mumford and Thompson, Will and Kemp. For 16-18: The Three Kelleys, Pearl Davenport, Davitt and Duval, Wantzer and Palmer, and Rose Revue.
Majestic (G. E. Black, mgr.)—The Winners week of 13.
Columbia (Sam Davis, mgr.)—"Physical Torture" week of 13.

Montreal, Can.—His Majesty's (Sparrow Amusement Co., mgrs.) Geo. Driscoll's Players, in "The House Next Door," March 13-18. Cyril Maude, in "Grumpy," 20-25.
Princess (Abbie Wight, mgr.)—"Quinneys" 13-18.
Orpheum (Fred Crow, mgr.)—Bill 13-18: Ba'let Divertissement, the Old Homestead Octette, Blossom Seeley, Clara Vincent and company, and Alexander Brothers.
Gaiety (T. E. Conway, mgr.)—The Globe Trotters 13-18, Twentieth Century Maids 20-25, Million Dollar Dolls 27-April 1.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) Philadelphia Orchestra, Leopold Stokowski, conductor: Marie Sundelius, soprano, March 13.
"Come to Bohemia," with cast including Daisy Irving, Walter Percival, Fritz Williams, Olive Reeves-Smith, Alice Coppage, Ann Hadley, Baroness Von Ulm, Muriel Hudson and Frank McCormack, 16-18.
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Keith's Garden Pier (Chas. G. Anderson, mgr.) April 16, John McCormack.

Mobile, Ala.—Lyric (A. McDermott, mgr.) Margaret Illington, in "The Lie," March 13. "The Eternal Magdalene" 20.
Columbia (Laurendine, mgr.)—The Bon Tons 13-18.



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BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of disease and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicants personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

AN EXPERIENCE.

They closed the saloons on Sunday in Chicago some months ago. Everyone thought this was a great stuff. Less business for the patrol wagons, fewer drunken husbands and not as much corruption in police stations were predicted by the wise ones.

In a short time we heard of "for trot clubs," "meeting of social nature by admission card only!" and we soon learned their type.

Last Sunday a friend of mine made "rounds" with me to visit the sick in various parts of the city. We stopped here and there to enjoy the beauties of the day. On the North Side of the city a group of men attracted our attention. We beckoned the chauffeur to drive over, thinking that we might perhaps minister to some one who had been injured. Instead of a mortal in distress we found something worse—a couple of drunks exchanging views about current politics. Their actions did not seem to worry about the Sunday closing law. Looking around here we found that the blinds of the saloons within the range of our vision were solemnly pulled down. However, the two topers were evidently well supplied with the "booze" that placed them in this exhilarating mood.

A couple more "drunks" swelled the circle and we turned our backs in disgust.

"Good and well observed law this Sunday closing law," remarked my medical friend as we whirled away.

The next stop was at the North Shore Apartments. A performer lay there critically ill. She became violently sick during the previous day and could not retain food. Try as she might, nothing was retained—not even hot water. The general condition from which she was suffering was such that every ounce of strength (if we may be permitted to measure strength by ounces) had to be preserved at all hazards.

A pathetic group of near relatives were at the bedside and the alarm was great. And for good cause, for the poor girl was in agony as I shall depict. The loyal parents, the sisters and others who love her dearly were nearly distracted when told of the seriousness of her malady.

I thought that since everything else had failed it would be a good idea to try a little champagne. When I suggested this the limp eyes of my patient brightened and she said in a whisper: "Even if was ill before it did me a lot of good. Please, doctor, let me have some, won't you?"

I am an unconditional enemy of alcohol as a beverage in any form. I abhor it, for I am brought in daily contact with specimens of misery—the result of drink—that would make a savage shudder. And I know how much havoc is due to Demon Rum, so I firmly believe that only a confirmed anthropophagite could subscribe to its use as a drink.

However, as a medicine, as a temporary stimulant, to tide an ebbing life over the connecting bridge of life and death, I would prescribe anything, no matter what it may be, so long as there is no chance in a million to benefit my patient.

I quickly reached my prescription blanks and quickly wrote a prescription for Cook's Champagne. "This is to be used," I wrote on the blank, "for medicinal purposes only and to a patient in a serious condition." One of the boys took the prescription and rushed out. His eyes were sparkling with determination to get that medicine, for he loved the sick girl with inextinguishable ardor and was ready to do everything possible to get her well.

My friend remained with me at the bedside for some time, awaiting the boy's return.

Meanwhile the girl was nearly exhausted from retching and vomiting. Something desperate must have quieted her, but I do not give it unless the necessity is absolute. Besides, in this particular case, it might have done more harm than good. After some time, Frank not having returned, I ordered a messenger boy to get that medicine, and departed.

Later I learned that our messenger had visited four drug stores and none of them would fill the prescription! This was shocking. What atrocity, I thought.

Mind you, giving the name and address of the patient, stating on the blank that a case emergency existed, and signing the blank with the name of a reputable surgeon, is in the eyes of some law-abiding (?) druggists insufficient to dispense champagne. Where did the "drunks," before mentioned, get their supply on Sunday? Sure enough! Only Heaven knows. I wish I knew, for I could then have no hesitancy to appoint the bookkeeper in order to get the alcohol for the purposes of which I have spoken.

The following evening I attended a staff meeting of physicians and related to them my experience. I spoke of it, and something should be done to point out to the powers who guide the welfare of Chicage conditions which are fallacious in principle and that provisions should be made for physicians to obtain alcoholic preparations in quantities necessary from any drug store, if used to alleviate human suffering, and to be used for therapeutic purposes only.

Quite a discussion followed, and nearly everyone present could tell an identical story how to go about it and what to do. Suddenly Dr. Rosenblum said: "My fellows are making a lot of unnecessary fuss. There is no legislation necessary. Everything is all right. When you need a whisker or brandy for any purpose just take a prescription blank and order half a teaspoonful of aromatic spirits of ammonia mixed with one or two pints of whiskey or brandy or anything else, and under the laws the druggist must fill it. In fact, I have often filled out the prescriptions filled regularly."

An embarrassed laughter followed, but soon ceased, and the members were profoundly absorbed in thought. I wonder of what they were thinking?

ANSWERS TO CORRESPONDENTS.

HEMORRHAGE AFTER TONSIL OPERATION.

MRS. T. P. L., Buffalo, N. Y., writes:

DEAR DOCTOR: I have decided to have my tonsils removed. I am told that there is danger of hemorrhage in these operations. Please tell me, through THE NEW YORK CLIPPER whether the chance I am taking is great or negligible. Would you recommend local or general anesthesia?

REPLY.

Hemorrhage as a general proposition, following tonsil operation, is not looked upon with much gravity. However, occasional profuse hemorrhage will be encountered, but modern methods of arresting the bleeding, in skilled hands, is usually effectual, and not as a rule followed by serious sequences. Use local anesthesia. If too nervous and there is no contraindication use general anesthesia.

CRYING SPELLS.

MISS ELSIE K., Chicago, Ill., writes:

DEAR DR. THOREK: I have been suffering with crying spells. I have nothing that pains me and am not physically ill. These spells last for an hour or two and leave me in a weakened condition. I have spats with my mother-in-law after which I am agitated, nervous and left in an extremely weakened condition. What is the matter with me, and what would you suggest that I do. Your diagnosis will be appreciated. I am a constant reader of THE CLIPPER.

REPLY.

You are afflicted with "too much mother-in-law." Stop your fussing with her. Get out of her way and forget her and your crying spells will be at an end.

DISLOCATION OF SHOULDER.

MRS. F. S. W., Cincinnati, O., writes:

DEAR DOCTOR: I have been in the profession for many years and am an acrobat. Some months ago I sustained a dislocation of the left shoulder joint. The accident happened on the stage. A physician was called, who put the joint back in place. I was laid up for a few days, but had no inconvenience since that time. My partner and others think that my shoulder will be impaired and that it will never be as strong as before. I would like to know if will be grateful for your opinion in THE CLIPPER.

REPLY.

You need entertain no fears whatever. A dislocation, when promptly reduced, leaves the joint as good a condition as before. Besides, in your partner I am sure I am not the most supervicse as a doctor and he therefore has no business to criticise you, especially there is nothing to worry about.

TREMORS OF HANDS.

MR. O. S. Y., New York, writes:

DEAR DOCTOR: I am twenty-one years of age and in a very nervous condition. My hands tremble. I have noticed this for the past six months. I drink tea, am a heavy cigarette smoker and of highly nervous temperament. I often worry about this trembling and would appreciate your opinion on the matter through the columns of THE NEW YORK CLIPPER.

REPLY.

Tremors in an individual of your age and temperament are usually due to a general nervous condition. Do not concentrate your mind on the tremors. Rub downs of the entire body with tepid water in the morning and a warm tub bath before retiring are excellent. Take also a teaspoonful of the syrup of bromides, three times daily, after meals. Have the druggist add to a three ounce mixture of the bromides one drachm of Fowler's solution.

McCANN'S OINTMENT.

MRS. V. Z. A., Baltimore, Md., writes:

DEAR DR. THOREK: I suffer terribly from itching piles. I have had all kinds of prescriptions and used a great deal of advertised stuff, but to no avail. The last physician I saw was a user of McCann's Ointment. I have lost the prescription and cannot reach the doctor. You will greatly oblige me by publishing it in THE CLIPPER. With much appreciation, etc.

REPLY.

The formula for the ointment is as follows:

Silver Nitrate	3 grains
Extract of Hyoscianus	3 grains
Tannic Acid	15 grains
Simple Cerate	1 ounce

Apply a small quantity of the ointment, morning and night. Bathe the parts well in cold water before making application. The original McCann formula contains some morphine sulphate in the salve, which I purposely omitted, for I do not subscribe to its use.

UREMIA.

MR. D. F., Minneapolis, Minn., writes:

DEAR DOCTOR: I will appreciate if you will enlighten me on the following, through THE NEW YORK CLIPPER: 1. What causes uremia? 2. Is it a dangerous condition? 3. Is it curable? 4. How? 5. How long can a person live when suffering from it? Thanks.

REPLY.

1. Uremia is caused by an incompetency of the kidneys to carry on their work. It virtually is urine in the blood through failure of the kidneys to eliminate it via the normal channels. 2. Yes. 3. That depends upon many factors to be taken into consideration. 4. Proper care that the attacks do not recur. Enhancing normal activity of the kidneys. 5. That depends upon the damage to the kidneys already done, and upon the functioning capacity of same.

HOW OFTEN SHALL WE EAT?

F. P. V., Duluth, Minn., writes:

DEAR DOCTOR: I am glad to say I am a member of THE CLIPPER Health Department Family. I often discuss matters pertaining to health, and have learned a great deal since reading the articles. I would like to know how many meals per day are considered normal for the average healthy individual? Many thanks for your reply.

REPLY.

There is a general tendency to eat too much. Among most civilized people it is the custom to eat three, four or five times a day. In England you occasionally will meet people who eat regularly six times a day. On the other hand, according to Pythagoras, the ancient Greeks ate only once a day. I recommend a plan of eating twice daily of foods that were simple. Greece produces, as you know, the finest race of men the world has ever seen. Compare the modern Greeks and the *table-de-hote* habits with the laborer who eats sparingly, and he will be able to judge which plan is the better one—gluttony or moderation.

ABSCESS IN THE BREAST.

MRS. P. L. B., Detroit, Mich., writes:

MY DEAR DOCTOR: I am a professional woman of thirty-three years of age. I have a daughter seven years old. I developed an abscess of the right breast that made me very ill. I had to be operated upon and was disabled for a long time. I dread the thought that I may develop another abscess. Can it be prevented? If so, let me know, through THE CLIPPER, what I am to do. I will appreciate an early reply.

REPLY.

Do not be worried. If you will take care of your breasts now by massaging the entire breast with equal parts of alcohol and water, and will see that everything is attended to with regulations cleanliness, you need NOT fear any trouble. Abscesses are due to bad usage and bad sanitation due to carelessness. Be on your guard and everything will be all right.

P. G. W., Boston: Will be pleased to see you when you arrive here. M. D., Boston: Communicate with V. V. Vass, care of THE CLIPPER. He will give you the information you desire.

Milwaukee: It may be that no skin grafting will be necessary. Permit matters to rest for another four or six weeks and you may be surprised. Meanwhile wash wound clean and apply equal parts of zinc salve and calendula ointment twice daily. FANNIE DRE., Seattle: Do not throw your money away with quack nostrums. Prompt methods are given are absolutely false. It is only a scheme to get your coin. Get what is promised you have to work as hard as most actresses. Hang on to it. You can put it to better use. JIM MARCO: Answered your letter care of the Eats. Have seen Eddie Wrothe. WINN, Pittsburgh, Pa.: It does not take any different course to get the results as long as you get them. Do not get the habit, however. For temporary relief it is all right. The saline laxatives are not indicated in your case. Vegetable compounds are better.

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AUDITORIUM (E. R. Renton, mgr.)—Stock company, in "Are You Like It," 13-18; "Princess Chic," 20-25.
GAYETY (J. C. Southerland, mgr.)—Hello, Paris 13-18; the Cracker Jacks 20-25.
PALACE (Wm. Ballauf, mgr.)—Star and Garter 13-18; Ladies of the Day 20-25.
MARYLAND (Fred Shemberger, mgr.)—Bill 13-18: Frank Franklin, Ralph Dunbar's Maryland Singers, Rae Eleanor Ball, Hoht. Emmet Keen, "What's the Matter with Ruth?" Conley, Hawley and Dunley, Maurice Burkhart, Elvera Bianco, Capt. Gruber and Mlle. Adelive.
LYRIC (Geo. Schneider, mgr.)—Bill 13-18: Eight Mignon Girls, Harry Davis, Three Burns Sisters, Eddie Jordan Trio, Jos. Nemity Trio, Finley, Barton and Smith, Moore and White, "Sons of the Desert."
VICTORIA—The Farrell-Taylor Trio, Clark and Roberts, Anderson and Evans, Alf. Ripon, Hawaiin dogs, the De Pace Opera Co., and the Zamzaroo.
HIPPODROME (Harry Wood, mgr.)—Bill 13-18: Wm. Clare and girls, James and Fealy, Maude Tiffany, Stanley and Le Brack, Roy L. Royce, Three Sobs, Gulnan and Newell, and Douglas Flint and company.

Portland, Me.—Jefferson (George I. Appleby, mgr.) the week ending March 13, included Jessie Glendenning and James Crane, in "The Wolf," week of March 16, "When Dreams Come True."
KEITH'S (Harry E. Smith, mgr.)—Vaudeville 13-18: Sidney Macomber and company, Frank North and Jennie Brown and Taylor, Samaroff, Herbert's comedy dogs, Lloyd and Britt, Stross and Becker, and pictures.
NEW PORTLAND (James W. Greely, mgr.)—Bill 15-18: Jim Doherty and company, Ile Von Schallahs, the Sisters Carre, the Leffel Trio, and Alex Wilson. Bill 16-18: Jim Doherty and company, Grace Hazard, Pelham and Tilton, the Dancing Millers, and Sam Barber.
GAYETY'S (C. W. Macklmon, mgr.)—The Marcus Musical Comedy Co., with Mike Lacks, Ray Pesseton and others, and motion pictures week of 15.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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Late Parodies on "Mother," "When I Leave the World Behind," "My Little Girl," "Down Home Rag," "Alabam," "My Sweet Adair" and "Tennessee"—all for $1.00.
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For Trapeze and Iron Jaw Work
Not over 115 lbs. Steady work. Write particulars, salary expected.
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WANTED
On all band instruments. Good engagement; transportation furnished. Apply in person or by letter.
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Immense stock. Immediate shipments. 80-page Illustrated Catalogue. 1916 New List and New Bargain Sheet No. 66, free. Large 328-page Illustrated Professional Catalog, 10c.
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To Deliver the Best Theatrical Goods, Costumes, Tights, Trimmings, etc. Our lately revised Catalogue sent free to any address.
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For vaudeville act. Write only, stating experience, etc.
FRICH KOLLENKARK, 318 Washington St., Hoboken, N. J.

THE IDEAL SONG
"EDEN'S GOLDEN MORN"
By CHARLES L. CARY

Mrs. Gasquoin, of New York City says:
"I am in love with the words and music of 'Eden's Golden Morn.'
It is marvelous."

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CHAS. L. CARY, Composer and Publisher, 215 Broad St., Red Bank, New Jersey.

PARAGON'S NEW PLANT READY.

The genii of the films, the protean mimes, muses and sprites of all the world's joy and all the world's tears, are holding gay revels in the moonlit glens of the Palisades this week.

Maurice Tourneur, who but a brief year since came from Paris and the Theatre Antoine and Pathe studios to absorb American atmosphere, and, fascinated, remained to turn screen director here, announces "Finis" to his half year's labors in directing the building of the Paragon film plant on the heights of Fort Lee. The revel of the screen leprechauns will be re-echoed many times in ensuing days, weeks and months by all film folk, who welcome new, vital advances in the coming art of reproducing in films human emotions.

The Paragon studio is the last word in perfection.

Scarcely a single foot of its five acre studio, factory and adjuncts but contain some radical departure from all former methods in construction.

Two hundred feet length of studio floor, with automatic platforms at the East and West ends, opening automatically; eighty feet width, automatic camera bridges; automatic, self-starting and almost self-directing lights are but a few of the fairly startling array of innovations.

Ten directors may work on the floor at es many scenes without overlapping. Ten directors may order scenes and properties in and out of the scene and prop docks simultaneously without danger of collision, the Tourneur scene dock having a frontal footage beyond the hundred mark. The most inconsequential things—or details so regarded by some directors, perhaps—have been considered. For instance, there is a developing, fixing and tinting department that is worked on a relay or progressive system, the washing carriages stopping automatically. There is a special title printing department, with a title printing and camera invention scarcely an hour old that will be in active demand throughout the world as soon as its merits are generally known.

Also the Paragon factory's facilities for turning out perfected films from the raw negatives will exceed the hitherto inconceivable output of 2,000,000 feet per week. A night and day operators could increase this quantity almost double. It is the aim of Mr. Tourneur to make the Paragon factory the resort of all producers of films who may have occasion to have their work done outside their own plants. Six paint frames, dovetailing quaintly, yet not crowding, with a perch at the summit as high and solitary as an eagle's nest for the chief of the department to make his plans undisturbed and at the same time observe the work of his staffs, is another novelty in construction. Duplex floors also distinguish the carpenter and property departments with main floor workrooms cellinged with extension shops.

The new plant represents an investment, approximately, of three-quarters of a million dollars.

Within the next several weeks when its directing staffs are all in commission, it will have on its payrolls not less than several thousand people.

The Paragon, releasing through the World Corporation, has a franchise calling for the delivery of not less than twenty-four five reel features a year. It expects to be able to double this output once its vast machinery is well under way.

Mr. Tourneur, recalled for his meteoric success in America through his first films, "The Wishing Ring," "Alias Jimmy Valentine," "The Man of the Hour," and more recently "Trilby," will have as an associate in the new studio, as he had formerly with the Peerless, Director Albert Capellani, also Parisian, whose recent American productions, "The Face in the Moonlight" and "Camille," lifted him at once into the very forefront of producers here. His Paris fame is based chiefly upon his brilliant direction of the film, "Les Miserables," vol. 1 generally one of the most artistic and successful foreign features offered in America.

Francois Doublier, the man longest identified with the film industry in any country, has charge of the Paragon factory. Mr. Doublier has as his chief associate, J. Bescol, formerly laboratory expert for Pathe and the Eclair in Paris for years. Ben Carre, another French film expert, is in charge of the scenic staffs.

Release at about the time this review of the Paragon plant sees type will be the Paragon's first picture, "The Hand of Peril," a feature made by Director Tourneur while the final touches were being given to the Paragon film mill. Released almost contemporaneously with this picture will be "The Feast of Life," a new Clara Kimball Young romance, directed by Mr. Capellani, with Cuba as the principal background and Frances Marion as its screen author. Willard Mack, author of "Kick In" and other sensational stage successes, is found in an imposing list of prominent authors on the scenario stocks for early Paragon release.

The Paragon believes it has achieved a master stroke in filmdom in its discovery of Doris Kenyon. Unknown, inexperienced, youthful and extremely pretty, Miss Kenyon was given a test when Director Tourneur was casting "The Hand of Peril." The debutante's beauty and mimetic gifts immediately won her the leading feminine role in the Stringer drama, the executive council of the entire studio voting unanimously. After seeing their discovery's screen results in the play the same council unanimously signed Miss Kenyon for the ensuing three years.

THE secretaries of the Virginia Fair Circuit held a meeting last week in Roanoke, Va., and elected officers as follows for the ensuing year: President, John L. Vaughan, Shawsville; first vice president, G. F. Carr, Galax; second vice president, H. R. Watkins, Danville; secretary, C. B. Ralston, Staunton.

AMONG the clowns who appeared with the big Elks' Circus at Bridgeport, Conn., March 4 to 11, were Dan Du Crow, Sam Nelson, Pete Conklin, "Doodles" Hanneford and "Col." Phil E. Keeler. Some of the finest talent in circus business was engaged for this show, a credit to Manager Chas. Hutchinson.

JOE DELTORELLI will leave his home in New Haven about April 3 to join the Ringling Show.

(In answering ads, please mention CLIPPER.)

DEATHS

MEMORIAL NOTICES inserted in this column at $3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

IN LOVING MEMORY OF MY DEAR HUSBAND
CHAS. L. GRANT
Died March 5, 1913.
ANNA GRANT.

Frank Oakley.

Frank Oakley, known all over the country as "Silvers," and famous as the Hippodrome and Barnum & Bailey clown, committed suicide early Wednesday morning, March 5, in his room at 408 West Seventy-first Street, this city.

Frank Oakley was born in Sweden, of English parents, forty-five years ago, and was brought to this country when a few months old. At the age of fourteen he ran away from home and became a groom in the John McManus Traveling Show. It was not until a few years later that he really became a performer with Andrew McDonald's Circus. He was married in April, 1902, to Nellie Dunbar, a vaudeville singer. Three years before her death, in 1913, they became estranged.

Funeral services were held 10, at Stephen Merritt's Chapel, 223 Eighth Avenue.

He is survived by a five year old daughter, Nellie Anderson ("Silvers' " right name was Frank Anderson), who is to be adopted by Mrs. Josephine De Mott Robinson.

Robert Leit, the well known comedian, committed suicide in West Orange, N. J., last week. It is understood he had become despondent after his wife returned to her parents in Texas. He had lived in West Orange for five years, and had been employed in the moving pictures for the Edison Co. Previous to that he was, for several seasons, principal comedian with the Ahern Bros. He was about forty-five years old. The body has been shipped to his wife in Texas.

Mrs. Nat Jones, widow of the former well known comedian, and one of the Four Newton Sisters, was found dead in bed March 7, in her cottage at North Scituate Beach. Her sister, Mrs. Nellie Taylor, was found unconscious in bed, alongside the body. Mrs. Jones was seventy-two years old.

Timothy Goldsmith Aldrich, vaudeville agent and well known in theatrical circles, died March 11 at his home, 1500 Flatbush Avenue, Brooklyn, aged fifty-five years. He was a Mason and a member of the Knights of Pythias, A. M. and the Daughters and Sons of Liberty.

Frank Bohm, manager of vaudeville acts, died March 9, in the Park Hospital, this city, from a complication of diseases. He was thirty-three years old, was a member of the Friars, Vaudeville Comedy Club and the Masonic order.

Giovanni Sbrigia, at one time an opera singer, and later a teacher and coach, died recently at his home in Paris, France. He was born in Naples, and after studying at the conservatory there, appeared in opera in Italy.

Ollie Metz, professionally known as Ollie Sherwood, of Billy Morris and Sherwood Sisters, died March 5, at the home of her parents, Mr. and Mrs. Ed. A. Metz, at 511 W. One Hundred and Thirtieth Street, New York City, of pneumonia.

George Abram McKinnis, musician and composer, and at one time on the vaudeville stage, died March 7, at his home, 474 Seventy-fifth Street, Bay Ridge. He is survived by his wife.

Edwin Hope (Edwin Hope Stevens), died March 1 of tuberculosis, at his home in St. Marys, Pa., aged thirty-one years.

J. Watts, of Watts and Lucas, died at the Eldorado Hotel, Chicago, March 9.

Robert Gordon Lee, infant son of Harry and Virginia Lee, born May 19, 1915, died March 10, 1916, at Mercy Hospital, Kansas City, Mo., of bronchial pneumonia.

SID LEWIS
Personal Direction JOSEPH M. SCHENCK

COME AND SEE US IN A NEW ACT IN ONE. CROWN THEATRE, CHICAGO, MARCH 30, 31, APRIL 1, 2
LATE STARS OF MUSICAL COMEDY
FRANK MONTGOMERY
Assisted by Dainty
FLORENCE McCLAIN and AUSTIN
IN A BUDGET OF NONSENSE, ENTITLED
"ON BROADWAY"
Embellished with Singing, Dancing, Beautiful Scenery and Electrical Effects. YES, WE ARE OPEN

BOWERS, WALTERS AND CROOKER
THE 3 RUBES
With AL. JOLSON'S "Robinson Crusoe, Jr." Winter Garden, New York, Indefinite

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By ERNEST W. CORTIS
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Direction ARTHUR HORWITZ

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The Irish Comedian and the Dancer
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Singing and Dancing Novelty
We Showed Them. Answer: We're Booked W. V. M. A. Time
Oh, Yes: Our Agent is LEW M. GOLDBERG.

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"THE RAGTIME SUNBEAM"
Address CLIPPER CHICAGO OFFICE.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to THE REGISTRY BUREAU,
NEW YORK CLIPPER, 47 West 28th St., New York.

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

ETHEL BRIGHTON GOES WEST.
Ethel Brighton will appear in Lincoln, Neb., playing stock leads. Her first appearance will be on March 25.

HAZEL BURGESS JOINS POLI STOCK.
Hazel Burgess made a successful debut at Poli's, Hartford, last week, and is now a permanent member of the company.

NOTICE TO VAUDEVILLE MANAGERS AND BOOKING AGENTS

Certain persons who have appropriated my name and used same in connection with their billing in such manner as to deceive the public and fraudulently lead them to believe that they were the originators of my act, and that a certain woman was the original "MERCEDES" were permanently enjoined by his Honor, Judge Perkins, of the Circuit Court of Wayne County, Michigan, in my suit against them and the Miles Theatre, of Detroit, from using the name of "MERCEDES" individually or in connection with any other name or words, or in any other manner or form whatsoever.

The vaudeville managers and booking agents will therefore take notice that if anyone will hereafter use the name "MERCEDES" on any billing of any vaudeville act, other than the one I am producing, he will be prosecuted to the full extent of the law, in accordance with the said decision of Judge Perkins, who found that I am the originator and owner of the famous vaudeville act known as MERCEDES, and that all others are imitations, imposters and pirates of the profession.

Sincerely yours
MERCEDES

NOW EXCLUSIVELY HEADLINING ALL KEITH THEATRES
Direction HARRY WEBER

BLANCHE RING
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PRESENTS
ELKS TRIO
HARMONY SINGING ARTISTS

ALLEN'S CHEYENNE MINSTRELS
THE ORIGINAL ACT
Dir. HARRY SPINGOLD.

BOLGER BROS.
BANJO EXPONENTS
Just finished Orpheum Circuit.
Now playing W. V. M. A. time.
DIR. JAMES E. PLUNKETT—EAST.
HARRY SPINGOLD—WEST.

HENRY LOWY
AND
LACEY SISTERS
SINGING, DANCING AND FOOLING
Dir. MARIE JAMES AGENCY.

AGNES KAYNE
EVANGELIST OF JOY
Dir. LEW M. GOLDBERG.

EDDIE ADELE
BURKE & JEANETTE
Piano-playing Fool Ragtime Girl with a Smile
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THE JESSICA DUO
ORIGINAL ORIENTAL NOVELTY
JUGGLING TUMBLING SINGING
Assisted by a Flight of Trained Pigeons
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The Lonesome Act
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THE ONLY ACT OF ITS KIND IN THE WORLD.
PLAYING INTERSTATE TIME.

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The Juvenile Belle Baker
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Vaudeville's Funniest Knockabout Comedians
MENNETTI & SIDELLI
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MOST UP-TO-DATE COMEDY ACT
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PAUL GORDEN
INDEFINITE

FRANK EVANS SUGGESTS QUALITY VAUDEVILLE
JACK WYATTS SCOTCH LADS AND LASSIES
ALWAYS BUSY WITH UNITED TIME

IN VAUDEVILLE
MOON AND MORRIS
DANCE CREATORS
AFTER FOUR YEARS AT THE WINTER GARDEN

GEO. MYRTLE
SKIPPER AND KASTRUP
In a Singing Oddity

SPECIAL NOTICE TO AGENTS
GRETA VON BERGEN
The Athletic Girl with an Artistic Novelty Offering
ACADEMY THEATRE, CHICAGO, MARCH 16, 17, 18 and 19.

BERTIE HERRON
THE MINSTREL MISS
ASSISTED BY **MILT. ARNSMAN**
Per address, FLANDERS HOTEL, WEST 47th St., NEW YORK.



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THE PINT SIZE PAIR
JOE LAURIE and ALLEN BRONSON in LOST AND FOUND
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VALERIE BERGERE

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"LITTLE CHERRY BLOSSOM"
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ON THE RIALTO

Direction CLAUDE W. BOSTOCK.

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BOOKED SOLID HARRY WEBER DOES IT

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IN SONGIFLAGE

UNITED TIME Direction JENY JACOBS

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"The Little Girl from Boston and the Boy from New Orleans" By LOUIS WESLYN

JUST A BIT DIFFERENT Direction ARTHUR KLEIN

DID YOU EVER HEAR "MY JENNIE DEAR?"

ED. DILL

WARREN AND TEMPLETON

Two loose pages from the Book of Fun. Direction of PETE MACK

NELLYE DE ONSONNE

(NELL O'-TH'-CABARETS)

"The Girl who Modernized Vaudeville"

Dir. CONEY HOLMES

RAYMOND WYLIE

Vaudeville's Singing Sensation

WILBUR BELLA

MACK AND WALKER

In "A PAIR OF TICKETS." By WILBUR MACK

BOOKED SOLID TILL FEB. 1917. DIRECTION HARRY WEBER. WEEK MARCH 13, COLONIAL, N. Y. CITY.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

MAYOR'S COMMITTEE REPRESENTATIVE PICKS FLAWS IN AHERN CENSORSHIP MEASURE.

"UNCONSTITUTIONAL," DECLARES CORPORATION COUNSEL ARTHUR L. ANDREWS.

SUBSTITUTE CENSOR BILL UNDER CONSIDERATION.

The Ahern measure, recently introduced before the House Committee at Albany, N. Y., has been the cause of widespread discussion of late.

The bill, which provides for a board consisting of three members at a salary of $5,000 each per annum, whose duty it will be to censor and pass upon all films manufactured or exhibited in the State, has met with the strongest of opposition.

For the past few weeks rumors have been current to the effect that the State conference of mayors or individual members of same have shown a tendency to favor certain film companies in the matter of censorship.

While the attitude of the mayors' conference committee may have led to this report it can be said that a misunderstanding of the real facts by a few hasty persons is the cause for the alleged charge.

Arthur L. Andrews, who is chairman of the committee, outlined the position of that body clearly in a statement last week.

Admitting that they are opposed to State censorship as provided by the Ahern Bill, he declared that it would be impossible for a board consisting of only three members to scrutinize every film exhibited in the State, and maintained that with so small a board it would be easy for political, religious or business pressure to suppress the product of any special interest.

In conclusion Mr. Andrews stated that the bill in its present form was unconstitutional.

"RAMONA," BIG CLUNE THIRTEEN REELER FOR 44th ST. THEATRE.

Unless present plans miscarry the Forty-fourth Street Theatre, New York, will have for its attraction, early in April, a thirteen reel picture, called "Ramona."

While nothing definite has materialized as yet, it is almost an assured fact that the film will be exploited at that house.

A thirteen reeler is rather out of the ordinary even for Broadwayites, and figuring the average running time for each reel at fifteen minutes, the entire production would consume three hours and a quarter of time.

Doubtless there are many movie fans who could be induced to sit through pictures for that length of time, but it requires patience, and lots of it, especially when said film contains one subject.

The acquisition of the Forty-fourth Street Theatre for pictures will mark the fourth big theatre on upper Broadway devoted to that style of entertainment.

The Vitagraph Company already has announced its intentions to convert the Fulton and Gaiety Theatres into motion picture houses and with the Strand, at Forty-seventh Street, and the New York, at Forty-fifth Street, catering to film devotees, the Forty-fourth Street will not want for company.

It is said that Anthony Lynch will be active in the management of "Ramona."

GEO. TERWILLIGER BUYS LEONARD STUDIO.

Geo. Terwilliger, for several years past with Lubin, first as scenario editor and later as a dramatic producer, has bought the Marion Leonard studio in Brooklyn. It is understood that Terwilliger is acting for a syndicate of monied men who will back him in the production of film comedies which will be released via one of the large programs.

MABEL NORMAND NOT DECIDED.

Mabel Normand's contract with Keystone expired last week, and at last reports had not been renewed. The little comedienne is taking things easy at present, and will announce her future plans in a few days.

TWO FEATURES AT BROADWAY.

"Ben Blair," a Pallas-Paramount picture starring Dustin Farnum, and "The Soul Market," a Rolfe-Metro, with Olga Petrova in the feature role, are both at the Broadway, New York, this week. Inquiry at the theatre elicited the fact that the Metro feature was a "request." The Broadway has Paramount service.

LOYALTY REWARDED.

Sam Spedon, for years publicity director of the Vitagraph Company, it is reported is no longer actively laboring for that organization.

Mr. Rock, they say, has made arrangements whereby the concern's former press agent will be the recipient of a yearly pension.

Harold Bolster, formerly assistant to John W. Grey, has succeeded to the position of manager of publicity.

ESSANAY TO SUE?

It is rumored that the Essanay Film Co. will institute suit against the Key-Bee Co. shortly, alleging that the latter concern has infringed on the film, "The Havoc," by H. S. Sheldon, in their production of "The Moral Fabric."

Both plots are constructed around the eternal triangle.

UNIVERSAL MAY REMOVE TO COAST.

The Universal Film Co., according to a story told on the Film Rialto in and around Broadway this week, will do all their picture producing on the Coast in the future. The same source of information says that the Fort Lee studios will be rented to a large film organization closely related to the Universal.

INVESTIGATE MOVIE SCHOOL.

On complaint of Loretta Simmons, of Allentown, Pa., the post office inspectors at New York last week began an investigation of the affairs of the Movie Actors' Assn., which has offices in Chicago.

Miss Simmons, who is seventeen years old, treasures ambitions to become a motion picture actress, alleges that she forwarded $25 to James Cruze, president of the movie school, and in return received five lessons in the art of screen acting by mail.

Finally, alleges Loretta, she was informed by letter that she, having answered satisfactorily all questions contained in the correspondence course, was competent to appear in the films.

Thereupon she set forth to the wicked city and applied to one of the motion picture companies for a position. They informed her that she had been deceived or otherwise bunked to the amount of twenty-five glittering kopecs.

The authorities have not yet questioned Cruze.

PATHE GETS GOLBERG.

R. L. (Rube) Goldberg, famous for his cartoons in *The N. Y. Evening Mail*, has signed a contract with the Pathe Film Co. which stipulates that the author of "Foolish Questions" and other series will devote some time to preparing his cartoon comedies for release by the Pathe Exchange, Inc.

MYSTERY SOLVED.

Recently, while Charlie Chaplin, the $670,000 comic, was dickering with John H. Freuler, of the Mutual Film Corporation, in New York, inquiries were made daily at all the Broadway hotels as to the comedian's whereabouts. Many individuals, including promoters, loan seekers, old maids, gushing maidens and cranks seemed anxious to locate the movie hero and interview him.

Anticipating the situation Chaplin registered at the Plaza Hotel under the name of Spencer, and was so lonesome that he kept phoning for ice water so that he would have some one to talk with.

REALISM IN PICTURES.

For scenes that will carry conviction in a forthcoming release, "The Salesladv," director Thompson, of the Famous Players Co., acquired the use of one of the big department stores and three hundred employees on two successive Sundays.

In addition, scenes were filmed in Rector's and Bustanoby's restaurants at night. Going still further in his quest for realism, he engaged the Ziegfeld chorus to appear at the studio and dance and sing before the camera.

When the "merry merry" was filmed everyone at the studio knocked off work and watched the "wrens" twinkle their toes.

PA. SCREEN CLUB TO AID.

A special performance will be given May 15 by the Pittsburgh Screen Club, at the Pitt Theatre, Pittsburgh, Pa.

The affair will be held in aid of the Motion Picture Campaign for the benefit of the Actors' Fund of America.

The theatre has been donated for the occasion, and it is expected that thousands of dollars will be realized.

EASTMAN SUIT SETTLED.

The suit recently instituted by the Celluloid Company, of New Jersey, against the Eastman Kodak Company, of Rochester, has been settled out of court.

The action was for damages to the amount of $15,000,000, the plaintiff alleging that the Rochester concern had infringed on patents on the manufacture of motion picture films.

CENSORSHIP DENOUNCED AT M. P. DINNER.

Sunday night, at the Hotel Astor, New York, the M. P. Board of Trade of America tendered a dinner to the newspaper cartoonists and writers of the metropolitan dailies. Many prominent personages in newspaper and motion picture circles were present, and the chief topic of interest was censorship.

Arthur Brisbane, who writes the editorials for the Hearst dailies, discussed at length, censorship, and concluded his remarks with a humorous suggestion that moving pictures be used in political campaigns. His reference to a "close-up" of Chas. F. Murphy's fork with peas on the end of it on a picture of the city's deposits being given to Interborough lawyers and directors elicited loud guffaws from the assemblage.

Arthur James, the toastmaster, denounced the censors as the destroyers of art, the foe of advancement and the common enemy of all. In addition he said that a censorship of motion pictures would be the forerunner to a strict censorship of the spoken drama, the press and the pulpit.

Among those present were: Charles Dana Gibson, Franklin P. Adams, "Ted" Dorgan, Burns Mantle, Windsor McCay, Hal Coffman, "Rube" Goldberg, Tom McNamara, J. Stuart Blackton, J. W. Binder, Cliff Sterrett and others.

David Horsley is in town. It would not be surprising to see several changes made in his staff.

Edgar Lewis and Robert McKim are the only directors left at Lubin's.

PICTURE PLAY REPORTS.

"THE HERO OF SUBMARINE D-2."

PRODUCED BY VITAGRAPH FILM CO. FIVE REELS.

Released by V. S. L. E.

STORY—Patriotic melodrama. Adaptation of C. L. Brady's novel.
SCENARIO—Fairly good.
DIRECTION—Average.
ACTION—Interesting.
SITUATIONS—Appealing.
ATMOSPHERE—Fine.
CONTINUITY—Average.
SUSPENSE—Fairly well maintained.
DETAIL—Average.
COSTUMES—Correct.
ACTING—G. K.
PHOTOGRAPHY—Average.
CAMERA WORK—Average.
LIGHTING—Fair.
EXTERIORS—Well chosen.
INTERIORS—Well staged.
BOX OFFICE VALUE—Big draw.

REMARKS.

Owing to the heroic thrills injected and the theme this feature will no doubt prove a good drawing card.

It is ordinary screen entertainment. The acting of Chas. Reichman was acceptable, also that of Eleanor Woodruff. In fact the cast was better than the picture. *Rie.*

"THE HEART OF TARA."

PRODUCED BY CENTAUR. FIVE REELS.

Released March 4, by Mutual Film Corp.

STORY—Melodramatic, locale in India.
SCENARIO—Good.
DIRECTION—O. K.
ACTION—Interesting.
SITUATIONS—For the most part good.
ATMOSPHERE—Could have been better.
CONTINUITY—Even.
SUSPENSE—See remarks.
DETAIL—Fairly good.
COSTUMES—In keeping.
ACTING—Convincing.
PHOTOGRAPHY—Clear.
CAMERA WORK—Good.
LIGHTING—All right.
EXTERIORS—Natural.
INTERIORS—Splendid.
BOX OFFICE VALUE—Should draw.

REMARKS.

The story is strongly melodramatic and interesting, and this picture play should find favor in the houses playing medium grade features.

Sherman Bainbridge, in the role of Rajah Selim, portrays a difficult role in a convincing manner, and should be commended for his skill in make-up. The acting of Marvel Spencer, while good, seems more adaptable to light comedy, in which department she displays real ability.

Margaret Gibson was seen to advantage in a role that is more suitable to her talents than many in which she has appeared in heretofore.

Walter Spencer, as Lieut. Grey did not have much opportunity, and the same applies to Wm. Clifford, in the role of Capt. Delmar. All in all a pleasing feature. *Frel.*

"THE FLIGHT OF THE DUCHESS."

PRODUCED BY THANHOUSER. FIVE REELS.

Released March 11. Mutual Film Corp.

STORY—Adaptation of Browning's poem.
SCENARIO—Follows too closely the poem.
DIRECTION—Bad.
ACTION—Uninteresting.
SITUATIONS—Lack conviction.
ATMOSPHERE—Fair.
CONTINUITY—Jerky.
SUSPENSE—There is none.
DETAIL—Poor.
COSTUME—In keeping.
ACTING—Below standard.
PHOTOGRAPHY—Lacking in definition.
CAMERA WORK—Poor.
LIGHTING—Average.
EXTERIORS—Correct, but not well chosen.
INTERIORS—O. K.
BOX OFFICE VALUE—The title may draw.

REMARKS.

In the first place the selection of the scenario was all wrong; in the second place it was poorly directed; in the third place the acting was amateurish, and in the fourth place it is very unfunny. The sort of production that hurts the film business. *Frel.*

"THE VILLAGE BLACKSMITH."

PRODUCED BY KEYSTONE. TWO REELS.

Released March 22. Triangle Film Corp.

STORY—Farce comedy.
SCENARIO—Good.
DIRECTION—Good.
ACTION—On the whole, good.
SITUATIONS—Funny.
ATMOSPHERE—O. K.
CONTINUITY—Even.
SUSPENSE—Holding.
DETAIL—Fine.
COSTUMES—Correct.
ACTING—Average.
PHOTOGRAPHY—Clear.
CAMERA WORK—Fine.
LIGHTING—Average.
EXTERIORS—Natural.
INTERIORS—Well staged.
BOX OFFICE VALUE—Big

REMARKS.

While it is far from being the best brand Keystone it nevertheless provides good entertainment. The table "bit" is exceedingly funny. The action at first is slow, but gradually picks up speed. Good bill strengthener. *Frel.*

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont's "The Quality of Faith," cast himself for the role of Baker, the strike leader, in the factory strike scene. However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing. Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of Gaumont players were taken from Gaumont's Winter studios at Jacksonville, Fla.

William H. Clifford was greatly perturbed by the strange action of one of the scene painters at the Famous Players studio the other day when he found the man crawling among some miniature trees which surrounded a model house. In his hand the painter carried a force pump with which he industriously sprayed the trees. "The man's crazy," declared Silford. "There are no bugs in those trees." Just then the head scenic artist appeared and demanded whether or not his assistant had sprayed the "rain" on the street! Mr. Clifford with confidence in the painter's sanity renewed.

THE largest theatre in Brooklyn devoted exclusively to motion pictures, "The Rialto," will open Sunday, March 19, with "The Ne'er Do Well."

(*In answering ads, please mention* CLIPPER.)

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PARAGON FILMS (INC.), WEST FT. LEE, N. J.

DAVID HORSLEY, CONGRESSIONAL CANDIDATE, OUTLINES HIS PLATFORM.

CALIFORNIA PICTURE MAGNATE TELLS OF VARIOUS REFORMS HE WILL TRY TO ACCOMPLISH.

WILL FIGHT CENSORSHIP MEASURES AND ENDEAVOR TO SECURE FAIR TREATMENT AT WASHINGTON FOR MOVIE FOLK.

David Horsley, the well known film producer of Los Angeles, Cal., who has been busily engaged in directing a campaign by which he hopes to become elected a member of the Congressional body, is of the opinion that the motion picture interests should support him.

In a recent interview he gave voice to the following:

"In announcing myself as a candidate for Congress, of the Tenth Congressional District of California, I wish to state that I have considered the matter from many angles before making the decision to run. I believe that the importance of the motion picture industry, not only throughout the country, but particularly in Los Angeles, justifies the putting forth of a candidate identified with the motion picture industry in California, and as one who has been identified with the wonderful growth of the business in South California that I am fitted to properly represent the industry and the city at Washington.

"The motion picture industry has grown since 1909 from the spending of a few hundred dollars per week to over half a million dollars per week in the City of Los Angeles alone, and hostile legislation, which was proposed at Washington during the past two months has seriously threatened the permanence of the picture business, and the manufacturers of the country were put to enormous expense and inconvenience to fight this proposed legislation. And while the motion picture industry is the fifth in importance and investment in the country, there was not a single representative or senator at Washington who knew anything about the picture business at first hand, and they were very nearly led to the passage of the Hughes bill, which would have seriously jeopardized the investment of every manufacturer, exchange and theatre in the United States. It would have made impossible the obtaining of any new capital for this fast growing industry, and would have compelled those who were able to have withdrawn their investments on account of the chaotic conditions that would have been created by the passage of this bill.

"The making of pictures would have been reduced to a mere gamble, and the business would have shrunk over night at least fifty per cent., and Los Angeles would have felt this shrinkage more than any other community in the United States, and had the fanatics, who were urging the passage of the Hughes bill, succeeded in their designs, they would have obtained political positions for themselves and ruined the industry, and Los Angeles would have soon been back in the condition that it was in 1909, so far as making pictures was concerned.

"In order to safeguard Los Angeles in this respect, and particularly the film industry, the idea of electing a Congressman was broached, and the logical place to elect him from seemed to be this city, as more than eighty per cent. of the world's pictures are made here. Over thirty million dollars were spent in Los Angeles in 1915 in the making of motion pictures, and at the present rate of expenditure and growth over forty million dollars will be spent during this year.

"This is a matter which involves the interests, not only of those employed in actually making the pictures, but it effects owners of real estate and business houses who supply the wants not only of the companies but of their employees.

"If I am elected, I will be a real representative of Southern California and her business interests, and I think I will be able to accomplish a great deal for the advancement of Southern California."

The outcome of the censorship question vitally concerns Los Angeles, where most films are made, and Mr. Horsley's graphic sketch of how the people there and in the Tenth Congressional District are to be effected if censorship becomes a fact will doubtless throw much support his way from those who wish for their district's advancement.

NEW M. P. THEATRE IN NEW YORK.

The plot on the corner of Forty-second Street and Eighth Avenue, New York, has been leased for a term of fifteen years, at an aggregate rental of $200,000.

The present building, which includes the Vogel Clothing Company, will be torn down, and a modern motion picture theatre will be erected.

Maurice S. Amado, who controls several other houses in Manhattan and the Bronx, is behind the new venture.

WASHINGTON HOUSE, $100,000.

Plans have been submitted for the building of a new fireproof theatre to be located at Fourteenth and Irving Streets, Washington.

The house will cost in the neighborhood of $100,000, and will have a seating capacity of 4,500. The main auditorium, including balcony, will accommodate 2,500 persons, and an open air roof garden, for use during the Summer, will seat 2,000.

The policy of the house will be high class motion pictures. The owners are G. L. Stahlen and R. W. Powers.

TRIANGLE'S BIG SET.

A number of workingmen have been engaged at Inceville during the past week in putting the finishing touches to a massive set depicting the palace and walls of an Aztic City.

The setting is to be used for the big spectacular scenes of a Triangle photoplay in which Wm. S. Hart is starring.

FILMS FOR CHILDREN.

The Juvenile Film Corporation, which is engaged in the exclusive production of children's films for children, has just completed its fourth feature, entitled "Chip's Rivals."

These pictures were directed by James A. Fitzpatrick, who is well known for his ability to stage juvenile plays.

Joseph and Janethal Monahan are the stars for the company, and are prime favorites.

Various mothers' clubs, schools and churches are interested in the product of the "Kiddies" Film Company.

BEBAN IN "PASQUALE."

The new Morosco photoplay in which Geo. Beban will appear is "Pasquale." The subject is based upon life in the Italian Army.

The star is co-author of the scenario with Lawrence McCloskey. The cast will include: Myrtle Stedman, Helen Eddy, Page Peters, Jack Nelson and Nigel de Brulier.

PARAMOUNT'S NEW MANAGER.

Tarleton Winchester, formerly press representative and manager of the press department of the Paramount Company, has resigned.

Charles E. Moyer has been appointed to fill the vacancy.

The latter has been connected with various newspapers throughout the country, and for the past six months has been on the Paramount staff.

CORBETT FILM PASSES.

The Chicago Board of Censorship passed the Raver Film Co.'s production of "The Other Girl" without any elimination. Those who had viewed the film previously were of the opinion that the prize fight scene would offend the dignified censors, but seemingly they enjoyed it as well as any fight fan. Jim Corbett is the star of the picture.

In Atlanta, Ga., picture circles there is some agitation due to criminal prosecutions of managers who kept their houses open on Sundays.

TIMELY PICTURE TOPICS.

At the New York Theatre and Annex, New York, Thursday evening, March 16, ten big stars of the World-Equitable forces will appear personally in conjunction with the showing of "Man and His Angel," a five reel picture.

Winifred Kingston, the Pallas star, gave a "chicken" party in Los Angeles recently. That is to say, "all female" guests were in attendance at the showing of "The Call of the Cumberlands," in which Winifred co-stars with William Farnum.

Wm. D. Taylor, director of the Pallas pictures, is carrying his left hand in a sling these days. In opening a tin he suffered a severe cut, which necessitated five stitches. He was able to return to his duties in connection with the production of "Davy Crockett."

Milton H. Fahrney, well known as a comedy director of wide experience, has completed a number of Cub comedies that will shortly be released.

Owing to her successful work in the "Love Liar" Mae Gaston has been signed by David Horsley as a permanent member of his Los Angeles Stock Co.

Harold Lockwood and May Allison, two of the most popular motion picture players at Santa Barbara, who were reported to have eloped, indignantly deny the fact.

S. L. Rothapfel, director of the Knickerbocker Theatre, New York, has returned from Chicago, where he successfully opened the Colonial Theatre there for the Triangle Film Corp.

Ewan Justice, formerly connected with *The N. Y. World*, has been engaged by the Fox Film Corporation as publicity director, succeeding John W. Rankin, whose retirement was made necessary by illness.

Wm. H. Thompson, the veteran actor, claims that in the "art of make-up" the motion picture studio of to-day is a greater school than the speaking stage can ever be.

An obvious attempt to preach through film is, in the opinion of Alex. E. Beyfuss, general manager of the California M. P. Co., a mistake, not only through running a production as an entertainment feature, but also by destroying its effectiveness as a moral medium.

Carl M. Le Viness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been placed in the directorship of one of the Flying "A" companies at the American studio in Santa Barbara.

A prize of one hundred and fifty dollars has been offered by Director Garrick, of the Gaumont Company, for the best scenario submitted by any member of the Jacksonville stock company.

The Pathe Co. has been filming Frank Moran, the boxer, during his training stunts.

"Romona" is still running and filling the house at Clune's Auditorium. This photoplay is appealing to every class and is attracting unusual audiences. The schools are taking a strong interest in their support, all of which speaks well for both the picture and the future of the photoplay. Donald Crisp has made a big name for himself by his direction of this appealing picture.

William D. Taylor has George Beban under his direction at the Pallas studios, and Myrtle Stedman is in the supporting cast. The story is called "Pasquale," and provides the elements of pathos which go so far to make up a picture in which Beban appears.

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ALL ABOUT PACIFIC COAST PLAYERS.

BY RICHARD WILLIS.



HUGH HOFFMAN,

King Baggott's personal representative, who has just succeeded in placing the King Baggott cigar on the market. It's a one reeler, and said to be good. The fire scenes, they say, are very realistic. We'll hear more of Hughie's achievements shortly.

The writer has returned from a visit to the American studios at Santa Barbara for the first time in six months. The changes made are big in every way, both in the way of buildings and artists. There are thirteen companies working there now, and S. S. Hutchinson and his manager, P. G. Lynch, have re-arranged the personnel of several of the companies. Franklin Ritchie and Winnifred Greenwood are under the direction of Ed. Sloman; Frank Borrage is Anna Little's new partner, with Jack Richardson as heavy; Arthur Maude and Constance Crawley make one combination, and Bill Russell and Charlotte Burton, another. Vivian Rich and Alfred Vosburgh are still together, and George Sargent is the director slated for the new serial story with Tom Chatterton, with Juanita Hanson, Lamar Johnston and Hilda Hollis in the principal parts. Helene Rosson heads another company, and the Beauty companies are about the same as hitherto. The thing which strikes the visitor forcibly is the happiness existing throughout the studio; it is quite refreshing to find everyone satisfied, and also very unusual!

THE CLIPPER correspondent was present at the private running of the Hollis S. Sturgeon feature, "God's Country and the Woman," which is in eight reels. This feature will surely be one of the picture events of the year, as it holds the interest almost every foot of the way. With perfect direction and some virile acting, wonderful scenery and many novel effects with dog teams and other evidences of life in the Northwest, plus a splendidly arranged scenario, this picture provides a real treat.

George Melford, the Lasky producer, was chairman of a committee which put on a show for the Glendale Elks, which would crowd houses on the Orpheum Circuit. It was a hummer. George gave a sketch which recalled his old speaking stage triumphs, and Frances Ring, Thomas Meighan, James and Mrs. Neill, Ruth Roland, Harry McCoy, Harry Williamson, Lawrence Wheat, Mae Murray, with Stafford Pemberton, Victor Moore, Theodore Roberts and other top notchers, helped with a notable performance.

Jackie Saunders is back at the Balboa studios, and has brought a huge trunk full of new clothes which she will wear in the serial in which she is to be starred. This serial will be released by Pathe. Each installment will be a story in itself, but the several installments will likewise be closely related.

Little Helen Marie Osborn, the three and a half year old actress with the Balboa Company, is an unusually gifted little child. She will be seen in an early Pathe release in a play by D. F. Whitcomb, directed by Henry King, who also took the lead in the photoplay. It is a fascinating story, excellently acted.

Helen Holmes and J. P. McGowan, with their "Girl and the Game" serial company, are back from Las Vegas, Nev., and all seem glad to be in Los Angeles again. McGowan is now hard at work on the thirteenth story, and it will not be so long before the serial is completed. Director McGowan has presented leading lady Holmes with a wonderful single stone diamond ring and an eight cylinder Cadillac car, the reward of good work done.

Mordock MacQuarrie has finished his second five reeler for the Signal Company, and has started on another one from the pen of Clarice MacQuarrie. He retains the old members of his company, and will take a prominent part himself, which is good news, for Mac is one of the most finished actors we have.

Fred Palmer, the Keystone publicity dispenser, is keeping as busy with his daily service. H. E. Aitken and Adam Kessel Jr. are in the West looking over their interests. In addition to the new electric studio which is now in full blast, Bennett and Kessel have decided to go ahead with the administration building, at the expenditure of a large sum.

Fred Mace has recovered from the bad burns he received while acting in some fire scenes recently. In a robbery scene the company used real money instead of fake coin, said money being the weekly pay roll. Mace spoke but one impressive sentence throughout the scene, and it was "Gosh—is it possible there is so much money in this world."

A picture in which Ford Sterling and a bear are most prominent should prove a scream, from all the tales told. Ford and the bear spent most of their time meeting and dodging each other, it seems, and it is hard to say which was the most scared, Ford at the bear, or the bear at Ford's make-up.

L. C. Shumway, who was with the Lubin Company for a long time, has joined the forces of the big U, and is appearing under the direction of Henry McRae in the railroad story, "The Rival Engineers."

The combination of the Smalleys and Tyrone Powers seems to be a good one, judging from studio reports. They are making some out-of-the-way and some artistic pictures, and all seem to be in love with what they are doing, which counts for much.

Ed. J. Le Saint is well into the Peter B. Kyne story, "The Three Godfathers," with Harry Carey and Stella Razeto in the principal characters. Dick Stanton will soon be through with the "Graft" serial, and although he is very tired, he is vastly pleased with the way his picture has caught on.

Otis Turner is producing the film version of Louis Tracy's novel, "Son of the Immortals," with Jack Warren Kerrigan starred. Lois Wilson, Bertram Grassby, Howard Holland and Maude George are in the supporting cast.

The longest feature Ince has ever made is to have the title given it by C. Gardner Sullivan in the first instance, "He Who Returned," and it is an excellent one for the story, too. The cutting and assembling is completed, and the film ready for its release date. In it will be seen some remarkable acting by Herschell Mayall and Howard Hickman.

Bessie Barriscale with William Desmond and a big surrounding cast are appearing in the current feature starring the lady at the Culver City studios. In this Miss Barriscale is an Italian girl who is later a nun. This is the second time she has had the role of a nun. It is a charming story.

WAR PICTURES BREAK RECORDS.

Of all the war pictures that have lately been exploited the five reel feature, "Fighting the Allies," seems to have arrived quickest at the top-notch of popularity.

It is an unusual occurrence for a motion picture to head the bill on a big time vaudeville circuit, but it happened quite recently in New York City, when Messrs. Albee and Murdock, of the United Booking Offices, selected the film as the main attraction in the local Keith houses.

Max Speigel, owner of the Tourists, a burlesque show, who realized the value of these pictures, showed them in conjunction with his troupe, at the Casino Theatre, in Brooklyn, and after the matinee immediately booked them for the Empire Theatre, Brooklyn, and Miner's Bronx Theatre, New York.

In addition, bookings were sought by managers in Philadelphia, Baltimore, Washington and Pittsburgh.

The Fatherland Magazine is sponsor for the film. Samuel Cummins, well known in newspaper circles, is directing the destinies of "Fighting the Allies."

The Shubert organization is contemplating routing this picture as a regular show in large houses in the big cities.

MORE BELASCO PLAYS.

Announcement has been made to the effect that the Jesse L. Lasky Feature Photoplay Company will shortly begin rehearsals for the production of many of Belasco's plays on the screen.

The first release, when completed, will be the film version of "Sweet Kitty Bellairs," to be followed by many others.

Mae Murray will be featured under the direction of James Young, who, by the way, will make his initial debut as a Lasky director shortly.

ROBERT GRAU'S NEW BOOK.

Robert Grau has finished the second volume of his notable effort on motion pictures.

The title of the volume is "The Lure of the Silent Drama."

The book deals with the theatrical evolution of picture plays, and will contain five hundred pages of text and over six hundred illustrations, and will be printed in several languages.

CHAPLIN'S NEW COMPANY.

The new film producing company launched to exploit Charlie Chaplin will be known as the Lone Star Film Corporation.

John W. Grey, advertising manager of the Mutual, spent last week in Boston arranging for the sale of stock in the new concern, through Nichols, Finn & Co. Grey wrote page spreads for several Boston dailies.

With the advent of better weather the conditions generally are much improved, and there are fewer artists out of work than there were a short time ago. Some studios are adding to their forces, but two or three are still retrenching.

T

SECOND TRIANGLE NIGHT

BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

TRIANGLE FILM CORPORATION

Brokaw Building, N. Y. C.

PICTURE PLAY REPORTS.

"TWO MEN OF SANDY BAR."

PRODUCED BY RED FEATHER. FIVE REELS.

Released. Universal Exchange.

STORY—Western melodrama, period of '49.
SCENARIO—Poorly constructed.
DIRECTION—Good.
ACTION—Brisk.
SITUATIONS—Splendidly staged.
ATMOSPHERE—Right.
CONTINUITY—Jerky.
SUSPENSE—Overdone.
DETAIL—Inaccurate.
COSTUMES—Right.
ACTING—Admirable.
PHOTOGRAPHY—On the whole good.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Corking.
INTERIORS—Good.
BOX OFFICE VALUE—Where Western melos are in demand it should draw.

REMARKS.

The possibilities of this story are wonderful, but owing to the interjection of too many tangles it becomes confusing at times. Some beautiful examples of good photography are shown.

Herbert Bosworth, in the role of Oaksworth, was commendable. He is one of the very few real good screen performers. The remainder of the cast was meritorious. Average screen entertainment. *Frel.*

"THE FLYING TORPEDO."

PRODUCED BY FINE ARTS. FIVE REELS.

Released March 12. Triangle Film Corp.

STORY—Detective drama containing war spectacles.
SCENARIO—Immense.
DIRECTION—Able.
ACTION—Rapid fire.
SITUATIONS—Strong and interesting.
ATMOSPHERE—Natural.
CONTINUITY—Nicely maintained.
SUSPENSE—Breathholding.
DETAIL—Almost perfect.
COSTUMES—Correct.
ACTING—Standard.
PHOTOGRAPHY—O. K.
CAMERA WORK—Fine.
LIGHTING—Good.
EXTERIORS—Corking.
INTERIORS—Natural.
BOX OFFICE VALUE—Big attraction.

REMARKS.

Some of the battle scenes depicted in this interesting feature are more realistic than the majority of the so called "actual occurrences" that have been exploited heretofore. The story is clearly told and carries some quaintly humorous situations.

It should thrill the breast of every patriotic citizen when he views the work of the wonderful flying torpedo.

The situations are all splendidly staged and the acting of each individual in the cast was praiseworthy. John Emerson, as the eccentric but lovable Chevering, played with a skill and touch that secures results. Bessie Love, as Hulda, the maid, made an agreeable picture, and stayed within the bounds of naturalness throughout. Viola Barry, as Adelaide Thompson, seemed out of her element in the emotional scenes. The remainder of the cast was good.

All in all, a corking screen play. *Frel.*

"MARTHA'S VINDICATION."

PRODUCED BY FINE ARTS. FIVE REELS.

Released March. Triangle Film Corp.

STORY—Melodramatic satire.
SCENARIO—Good.
DIRECTION—Fine.
ACTION—Smooth.
SITUATIONS—Interesting.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Holding.
DETAIL—Accurate.
COSTUMES—In keeping.
PHOTOGRAPHY—Could be better.
CAMERA WORK—O. K.
LIGHTING—Average.
EXTERIORS—Convincing.
INTERIORS—Well chosen and natural.
BOX OFFICE VALUE—Should draw in the better houses.

REMARKS.

An interesting screen play that contains every element of human interest. To relieve the tension the necessary amount of humor is injected without marring the dramatic value of the story. The photography could be much improved. Norma Talmadge and Seena Owen handled their respective roles nicely. The characterization of Tully Marshall, as Sell Hawkins, and the portrayal of the hotel clerk, by Porter Strong, were admirable. Josephine Crowell also proved herself a screen artist of no mean ability. The remainder of the cast was good. *Frel.*

"FOR THE DEFENSE."

PRODUCED BY LASKY. FIVE REELS.

Released March 13. Paramount.

STORY—Detective drama.
SCENARIO—O. K.
DIRECTION—Fairly good.
ACTION—Dragy in spots.
SITUATIONS—Some very good.
ATMOSPHERE—Fine.
CONTINUITY—Right.
SUSPENSE—Not properly maintained
DETAIL—Much overlooked.
COSTUMES—Not consistent.
ACTING—Good.
PHOTOGRAPHY—O. K.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Beautiful.
INTERIORS—In keeping.
BOX OFFICE VALUE—Fair.

REMARKS.

The last two reels save this feature from being a tiresome affair. Scene after scene is allowed to drag, and many inserts are used, which are unnecessary. The work of Fannie Ward, as Fidele, while not startling, was acceptable. Horace B. Carpenter, as Hayward, assumed an interesting character, and played with an ease and polish that was admirable. The remainder of the cast was good. *Frel.*

"THE CODE OF MARCIA GRAY."

PRODUCED BY MOROSCO. FIVE REELS.

Released March 16, by Paramount.

STORY—Melodramatic.
SCENARIO—Average.
DIRECTION—Splendid.
ACTION—A trifle draggy.
SITUATIONS—Well staged.
ATMOSPHERE—Fine.
CONTINUITY—Even.
SUSPENSE—Overdone.
DETAIL—Correct.
COSTUMES—Right.
ACTING—Very good.
PHOTOGRAPHY—Clear.
CAMERA WORK—O. K.
LIGHTING—Average.
EXTERIORS—Well selected and natural.
INTERIORS—Some very good.
BOX OFFICE VALUE—Should drew well.

REMARKS.

The story while having a tendency to lag proves productive of interest.

The eternal triangle is in evidence, and we are prone to inquire what would happen were the eternal triangle to be eliminated from all films? There would, in all probability, be a discontinuance of many five reelers.

Constance Collier, as Marcia Gray, registered nicely, and the remainder of the cast, which included Forrest Stanley, Henry Devere and Herbert Standing and others, was meritorious.

Interesting entertainment. *Frel.*

"THE YAQUI."

PRODUCED BY BLUEBIRD. FIVE REELS.

Released March 19, by Universal Film Exchange.

STORY—Indian melodrama.
SCENARIO—Well constructed.
DIRECTION—Praiseworthy.
ACTION—Brisk.
SITUATIONS—Strong.
ATMOSPHERE—Fine.
CONTINUITY—Maintained throughout.
SUSPENSE—Holding.
DETAIL—Correct.
COSTUMES—Picturesque.
ACTING—Good.
PHOTOGRAPHY—O. K.
CAMERA WORK—Good.
LIGHTING—Right.
EXTERIORS—Beautiful.
INTERIORS—Right.
BOX OFFICE VALUE—Big.

REMARKS.

A good screen play, containing action and interest.

Nowadays it is a pleasure to view national scenery in a film after seeing numerous dinner clothes plays, in which ballroom and cabaret sets are featured.

Hobart Bosworth gave his usual splendid characterization in the role of Tambor. Each player contributed his or her share to this feature with good results.

An interesting and well played picture. *Frel.*

William S. Hart, one of the Triangle stars, is known for his fondness for animals. During the recent filming of a picture, in which Hart is seen reading a letter, a pet burro, which is the recipient of many a lump of sugar from him, trotted into the picture and calmly stuck its head over the star's shoulder, presumably to read the contents of the letter. Hart merely stroked the animal's nose, and the camera man kept turning and secured a scene not in the scenario.

Miss Reeves, of the Triangle company, is a lineal descendant of the great Wm. Penn, and a real daughter of the American revolution.

The Strand Theatre, New York, ushers' baseball team has received a challenge from the Sing-Sing team, requesting a game early in the season.

Every exhibitor realizes that one of the best ways to increase box office receipts is to be able to offer a make of photoplay productions that always maintains a high standard of quality. The public comes to know such a make and the mere announcement that one of its releases is to be shown is sufficient to gain added patronage.

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Among the coming releases of David Horsley productions are: "On the Rampage," a one reel Cub Comedy, featuring George Ovey, released March 24. "The Hidden Law," a five part subject with Margaret Gibson and William Clifford, released March 25. And "The Love Liar," also a five reel production, featuring Crane Wilbur, released March 27.

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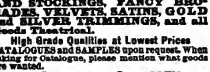
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Lyric by DAVID YOUNG

AND NOBODY CARES FOR ME!

Music by CHAS. WARFIELD

1st VERSE.
I had a sweetheart once I loved,
And I was happy as could be;
But now he's gone and left me here,
For someone else you see.
Some of these days he'll look for me,
And I'll be far away;
No more will I have to pine,
For the love I thought was mine.

CHORUS.
'Cause I ain't got nobody,
And nobody cares for me;
That's why I am sad and lonely,
Say, won't you take a chance with me.
'Cause I'll sing sweet songs all the time,
If you'll be a pal of mine;
'Cause I ain't got nobody,
And nobody cares for me.

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EVERY HOUR, EVERY DAY

Words and Music BIG BALLAD SUCCESS By JACK FROST

1st VERSE.
You wonder, sweetheart, if I love you
As in the days of long ago?
Tho' years have passed, you must remember, dear,
The' far away, still you must know.
You are the dream of my dreams, dear,
You are the one I adore;
You are my fond heart's desire,
For you are my hope evermore.

CHORUS.
Ev'ry hour, ev'ry day, dear,
For you, sweetheart, I will pine;
Ev'ry hour, ev'ry day, dear,
Makes me long to call you mine.
Ev'ry blossom, ev'ry rose, dear,
Knows I love you in that good old fashioned way;
For I've nothing else to do but to love you
Ev'ry hour, ev'ry day.

OH! HOW I WANT YOU!

Lyric by ARTHUR J. LAMB WONDERFUL WALTZ BALLAD Music by CLARENCE M. JONES

1st VERSE.
I can remember your kiss, dear,
When first I loved all your charms;
I can remember the bliss, dear,
When I held you in my arms.
I can remember your clinging
To me, with love in your eyes;
That's why each moment is bringing
A longing that never dies.

CHORUS.
Oh! how I want you! Oh! how I need you!
With passion yearning
My lonely heart is burning.
Oh leave me never!
Be mine forever!
Oh kiss me as you used to do
And say that you want me, too.

THERE'S A ROSE IN OLD ERIN

Lyric by CALLAHAN THAT'S BLOOMING FOR ME Music by BIESE and KLICKMANN

1st VERSE
In that dear little Isle o'er the sea,
There's a rose that is blooming for me;
Just a sweet fragrant flow'r, in a green shady bow'r,
I'm yearning to see her each day and each hour.
By the lakes of Killarney so blue.
She is waiting with heart ever true;
The smile so endearin', she always is wearin',
Just calls me to Erin, as naught else can do.

CHORUS.
An Irish rose is blooming,
That is just for me;
She's the fairest of flow'rs on that dear Isle of green,
My rose of Killarney, my winsome colleen.
Come back to Erin, she's calling, she's calling,
I can hear her tonight from afar o'er the sea,
There's a rose in old Erin that's bloomin' for me.

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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by FRANK QUEEN, 1853. NEW YORK, MARCH 25, 1916. VOLUME LXIV—No. 7 Price, Ten Cents.

BIGGEST AMUSEMENT BUILDING TO BE ERECTED IN NEW YORK.

CHICAGO MILLIONAIRES SAID TO BE PROMOTERS. WILL COST $6,500,000.

SITE IS SIXTH TO SEVENTH AVENUES, FIFTIETH TO FIFTY-FIRST STREETS.

A report which is given much credit in real estate circles in New York is to the effect that an immense building, containing a convention hall, two theatres, roof garden, concert hall and offices, will be erected on the site of the old car barn, which runs from Fiftieth to Fifty-first Streets, and from Sixth to Seventh Avenues. The cost of the entire outlay will be about six and a half million dollars. A syndicate of Western men is said to be behind the enterprise. They include, among others, Julius Rosenwald, president of Sears, Roebuck & Co., and William Wrigley, the chewing gum man.

It was said that the convention hall alone will seat twelve thousand. New York City lost the last Democratic convention to Baltimore, despite the fact that New York was preferred for its hotel facilities, because there was no building here sufficiently large for a convention of that size. Other conventions have been lost to New York for the same reason.

The convention hall will be of the folding type; that is, the big area will be divided into sections, which may be thrown into an immense place by removing partitions. The hall will also be suitable for the circus and all big public events, such as the horse show, athletic meets, six days races, automobile exhibitions and military carnivals.

The convention hall will cover the greater part of the 160,000 square feet of surface area in the block. This part of the amusement community will probably be at the East end of the block, the section toward Sixth Avenue. The big hall has also been considered for central position in the block, it was said last week, with theatres, skating rinks and other amusement structures on each side. In any event, the hall will not be on the Seventh Avenue front.

The theatres planned for the property not taken by the convention hall will be the equal in size of any in the city except the Metropolitan Opera House. They will be at the Seventh Avenue end.

There will be small halls in the convention building suitable for musicales and private theatricals. Numerous concert halls of various sizes will be found in the building. Ice skating will be a feature of the Summer entertainment. It will be run in connection with a fine restaurant, but there will be more than one restaurant.

The roof is to be laid out as a garden, cafe and restaurant, which the builders will try to make the finest ever seen in New York. During the Winter the garden will be enclosed in glass.

Though the use of the block has been definitely decided by the syndicate, its members are divided as to whether it will be a series of buildings or one great structure. That will be settled, however, as soon as the Interborough has closed the sale.

DISSOLUTION ORDERED.

Federal Judge Landis, of Chicago, last week ordered the dissolution of the Associated Billposters of the United States and Canada, holding it restrains trade.

AN INTERRUPTED REHEARSAL.

Marie Wilson Kent, who was at the Lyric Theatre, Newport, Ky., rehearsing with the Gus Rapier Comedy Co., received a telegram from Chicago, telling of the attempted suicide of her actor husband, Richmond Kent. The planned tragedy occurred at a barber shop, where Kent took a razor from a woman barber and cut his throat. Mrs. Kent has been playing alternate engagements at the Colonial, Covington, Ky., and Lyric, Newport, Ky.



ROSA MARGUERITE RICCIARDI,
Soprano, who has just arrived from Europe, where she appeared at all the principal theatres, will soon make her debut in New York, previous to a tour in South and Central America. Miss Ricciardi sings in French, English and Italian.

WAR ON CABARETS.

CINCINNATI LAYS DOWN DRASTIC LAW AND CONFINES SINGERS TO STAGE.

Cincinnati is putting a check rein on the cabarets. No longer will singers be permitted to prance up and down the aisles of hotels and restaurants. Chief Copelan has issued an edict confining their activities to the stage. The afternoon cabaret has been abolished. Only performances between 6 and 8 p. m. and 10 and 12 p. m. will be permitted. The action was taken as a curb upon questionable women who heretofore have mingled with men during performances.

MARY NASH BACK.

Mary Nash, who left the Grace George company at the Playhouse to appear in "The Ohio Lady," in Chicago, rejoined the Playhouse company last week.

LOEW PURCHASES MOSS' 86th STREET THEATRE.

SOL BRILL SELLS OUT.

BALANCE OF MOSS HOUSES WILL PROBABLY BE SOLD.

The purchase of the Eighty-sixth Street Theatre by Marcus Loew, has placed him in a position to grant the request of many of the patrons of his other theatres in this section, namely the Orpheum and Yorkville, by devoting the theatre exclusively to photoplays.

Th purchase of Sol Brill's interests in the Moss & Brill Co., by B. S. Moss has added weight to the rumor, wherein Marcus Loew is to buy or control the remaining houses in New York of the original Moss & Brill circuit.

These houses are the Hamilton, Regent, Jefferson and Prospect, and it is practically admitted that in event of no outright purchase by Loew, the house would play Loew acts probably on a profit-sharing basis.

B. S. Moss has devoted much of his time to his motion picture interests of late, and it is believed he will specialize in this field in event the deal is consummated.

U. S. V. M. ASS'N GETS LICENSE.

WALTER PLIMMER VINDICATED.

LESTER MAYNE RESIGNS FROM U. B. O.

For the past month Walter Plimmer has been conducting the business of the U. S. Vaudeville Managers' Association on a net basis, apparently without profit, owing to the non-issuance of a license.

It was said that the license was withheld owing to charges made against Plimmer by B. S. Moss and Mr. Herabfeld. At the office of Commissioner Bell a hearing was held, Messrs. Plimmer & Coughlihan, through their lawyers, Frederic and Henry Goldsmith, proving all accusations and charges were without foundation.

The license will be issued this week, according to information received by the association, and will vindicate all parties concerned. Probably the most influential feature of the whole hearing was the unstained reputation held by Plimmer in his twenty odd years as an agent.

In addition to the above the association announces having placed Lester D. Mayne, formerly with the family department of the United Booking Office, as their Boston representative. Mayne is said to control the bookings of nearly thirty theatres in Connecticut, Massachusetts, New Hampshire and Maine, and will play the association acts in the future.

SIR HERBERT TREE.

Shakespeare's "King Henry VIII" was first produced by Sir Herbert Beerbohm Tree at His Majesty's Theatre, London, Sept. 1, 1910, and ran to crowded houses for considerably over two hundred nights.

Sir Herbert Tree, who has favored New Yorkers with this gorgeous production, now appearing at the New Amsterdam, New York, since March 14, is pictured in this issue in his famous character of Cardinal Wolsey.

THE INTERNATIONAL CIRCUIT.

CIRCUIT PLAYING POPULAR PRICE ATTRACTIONS COMPLETED.

OPENS ON LABOR DAY.

President Gus Hill has announced the list of cities which will play the attractions included in the new circuit, and especially organized and equipped for the same. The shows are so arranged in their bookings that attractions of similar nature will not follow each other. Melodramas, spectaculars, farce comedies, magic and other shows are judiciously mingled.

The route, opening on Labor Day, includes:

Brooklyn	Minneapolis
New York	Omaha
Brooklyn	Kansas City
New York	St. Louis
Providence	Indianapolis
Boston	Cincinnati
Albany-Schenectady	Louisville
Rochester-Syracuse	Nashville
Montreal	Memphis
Toronto	New Orleans
Buffalo	Birmingham
Pittsburgh	Atlanta
Cleveland	Richmond
Dayton-Columbus	Norfolk
Toledo	Baltimore
Detroit	Philadelphia
Chicago	Philadelphia
Chicago	Jersey City
Chicago	Paterson
Milwaukee	Newark
St. Paul	

Forty-one weeks have been provided. The list of theatres and of the attractions will be ready for announcement about April 1.

WILLIAM WINTER HONORED.

A notable gathering of stage stars and other professions paid tribute to William Winter at the testimonial given in his behalf March 14 at the Century Opera House, and helped materially towards its success. More than $5,000 was realized.

Mr. Winter himself sat in the be-flowered box on the left hand side of the house, with John Barroughs, Elihu Root and Sir Herbert Beerbohm Tree.

The program was an excellent one. The first part was devoted to personal tributes, a dance by Ruth St. Denis, and the first act of "The Great Lover," by Leo Ditrichstein and his company. The second part was a novelty masque, "The House of Magic," by Herman Hagedorn, in which acts from nineteen Shakespeare plays were given.

Those who participated included: Elsie Ferguson, Julia Arthur, Orrin Johnson, Mrs. Sol Smith, Viola Allen, Fuller Mellish, Blanche Bates, Eugene Ormonde, Beatrice Cameron, Clarence Derwent, Oswald Yorke, Norman Trevor, Fred Eric, Rose Coghlan, Percy Haswell, Jane Cowl, Henrietta Crosman, Isabel Irving, Frederick Lewis, James K. Hackett, Kathryn Kidder, Eric Blind, George G. Carr, Pedro de Cordoba, Mary Lawton, Allen Thomas, Alexander Kattwich, Conway Tearle, Louis Calvert, Albert Bruning, James O'Neill, Wilton Lackaye, Alice Fisher, Brandon Tynan, Crystal Herne, Rowland Buckstone, Walter Hampden, Gerald Homer, Hermann Lieb, Arnie Russell, David Higham, Idalia Patterson and L. E. Anspacher.

Mr. Winter has sent a letter of thanks to Daniel Frohman, president of the Winter testimonial.

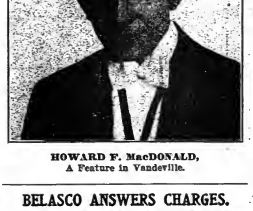
MARCH'S MUSICAL COMEDY REVUE.

Some time ago, through THE CLIPPER, Harry A. March offered a substantial reward for a name for his new musical comedy company, which is to play the week stands. His answers, to the number of over three hundred, came from four continents, and varied from the sublime to the ridiculous. For example, one suggested "Fifty-Fifty," referring to the fact that half the offerings were to be comic opera and half to be musical comedy, to "Escaped From Canton," evidently referring to Manager March's former residence in Canton, O. The title which won the prize was submitted by a former employee now in a German military prison. It is March's Musical Comedy Revue, which combines brevity and descriptive power. The revue will open early in the Summer in a park as yet undetermined. Among those already engaged for the revue are: Lew J. Welsh, who is now comedian with Marguerite Fields; Eva Lappin, Charles George, J. Henri Weber, musical director; Arthur Leedham and Baby Glory Leedham. A full chorus will be carried.

MRS. FITCH LOSES "TRUTH" SUIT.

The suit instituted by Mrs. Alice M. Fitch, wife of the late Clyde Fitch, for alleged violation of the copyright law in connection with her husband's play, was dismissed last week in the Federal District Court. Courtland H. Young, magazine publisher, and Sallie Underhill, author of the story, "Truth," which appeared in Young's magazine in 1913, were the defendants.

In rendering the decision Judge Hand called attention to the fact that at the time Clyde Fitch wrote the play and assigned it to the Macmillan Company, the copyright law did not cover rights of novelization.



HOWARD F. MacDONALD,
A Feature in Vandeville.

BELASCO ANSWERS CHARGES.

In his answer filed last week to the suit brought by Lila Longson, author of "The Choice," on which she claims "The Boomerang" is an infringement, David Belasco denied the charges.

While Mr. Belasco admits that certain words and stage settings in his play resemble those in "The Choice," he denies any similarity whatever between the two plays.

He admits that prior to commencement of the suit Miss Longson notified him of her claim of infringement and requested him to discontinue the performances of "The Boomerang," which he refused to do.

Winchell Smith, one of the authors of the Belasco play, was also named as a defendant.

SUNDAY CONCERTS ALLOWED.

Richard Tant, manager of the Grand, Augusta, Ga., appeared before the City Council and succeeded in defeating the effort of certain members of the Ministerial Alliance to stop the Sunday concerts now offered at the Grand, under the direction of Senor Jose Andonegui.

K. & E. BOOK ORPHEUM, NEWARK.

Klaw & Erlanger have entered into a contract with the Orpheum, Newark, N. J., whereby they will book that theatre, to take effect on or about Sept. 1, and expiring Oct. 9, 1926. The same attractions as the Montauk, Brooklyn, will be booked.

CHANGES NAME.

Hart's Theatre, at Frankford Avenue and Cumberland Street, Philadelphia, Pa., has been renamed the Star, and will reopen next week, with moving pictures.

FRIARS FROLIC PLANS.

The extensive and exhaustive plans now being prepared for the Friars' Frolic of 1916 promise to make this the greatest of all previous frolics. The dozens of headliners who have already enlisted to go on tour are very enthusiastic, and success seems assured.

A. L. Erlanger has arranged the route, Sam H. Harris is general director, George M. Cohan, general stage director, and Fred Block, business manager.

The call to rehearsals will be issued in a few days, for already George M. Cohan is busily engaged in laying out the program.

The first performances will take place May 28, in New York, and then follow Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Columbus, Cincinnati, St. Louis, Chicago, Detroit, Buffalo, Rochester, Boston and Providence.

WHITE RATS EXTENSIONS.

At the meeting held March 14, Nat Wills presided, and Fred Niblo, Digby Bell and Grant Stewart addressed the largest crowd that ever attended a closed meeting.

A delegation of the Hebrew Actors' Association attended to endorse the White Rats policy.

Wm. H. Farrell is the chief deputy organizer of a colored branch of the Rats, with headquarters at 145 W. Forty-fifth Street, and which has over three hundred members.

An open meeting for Tuesday, March 21, was announced, also a tour of organization to be made by Harry Mountford, embracing Chicago, where he will speak March 24, Winnipeg March 28, and from there to Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City, St. Louis, Chicago, Washington and Philadelphia.

MARJORIE RAMBEAU A WOODS STAR.

The much discussed question of the right of Marjorie Rambeau's services was thrashed out and settled last week when, after long negotiations, A. H. Woods acquired from Oliver Morosco one year of the term remaining to him, and Miss Rambeau signed a contract with him for an additional five years. Miss Rambeau will be starred for the six years.

The plays in which Mr. Woods plans to present her include a play by her husband, Willard Mack, "Gentleman, Think It Over," and "Cheating Cheaters," by Max Marcin.

"MAVOURNEEN" FOR AMERICA.

Corey, Williams & Ritter have secured the American rights of Louis N. Parker's romantic Irish comedy, "Mavourneen," which scored such a success in London. The play will go into rehearsal this Spring, but New York will probably not see it until Fall.

BARRIE WAR PLAY PRODUCED.

(Special cable to THE CLIPPER.*)*

LONDON, March 17.—Barrie's new war play, "A Kiss for Cinderella," was given a handsome production last night at Wyndham's Theatre. Hilda Trevelyan, as the heroine, scored an individual triumph.

HITCHCOCK IN NEW PIECE.

Raymond Hitchcock will make his London debut at the Prince of Wales Theatre, next week, under the direction of Alfred Butt, in a new musical piece, "Mr. Manhattan," which is having its first performances this week in a provincial city.

Mr. Butt is planning to produce "The Beauty Shop" on an elaborate scale, and Mr. Hitchcock will appear in it after his engagement in "Mr. Manhattan."

"VEIN OF GOLD" CLOSES.

Margaret Anglin's new play, "The Vein of Gold," closed in Cincinnati after a fortnight of unpleasant life. The star revived "Taming of the Shrew" after the Lyric engagement in Cincinnati.

INVADING THE EAST.

The Cincinnati Symphony Orchestra, directed by Dr. Ernest Kunwald, will make an Eastern tour next season, visiting New York and Boston. Once before such an invasion was outlined and then cancelled. Musical Cincinnati will watch the journey of her musicians with thrillful interest.

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, MARCH 25, 1916.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 504 Ashland Block, Chicago, Caspar Nathan, manager and correspondent.

SOUTHWESTERN BUREAU

Al. Matheson, manager and correspondent, 1126 Grand Avenue, Kansas City, Mo.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Rawtanen's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 138 Escolta, Manila, P. I.; Gordon & Gotch, 122 Pitt Street, Sydney, N. S. W., Australia.

ANSWERS TO CORRESPONDENTS.

E. L. M.—He was not.

J. W. G., Columbus.—We have no record of his death.

W. A. M.—Address the White Rats' Clubhouse, 229 West Forty-sixth Street, New York.

POKER.—He must declare splitting the openers.

AVERAGE.—We cannot give the average.

DOES it ever occur to you as you sit in front and look at a show why it is that some one act stands out prominently—and it's not always the headliner either. It might, if you took the trouble to find out!

♣

HE OR SHE OR THEY have a dab of individuality—a something different—a song—a mannerism resourceful, prolific!

♣

NO MATTER how ambitious you may be you can't make good without some or all of these attributes.

♣

WHAT stands good for an act stands equally good for a song writer—he or they must be not only resourceful, prolific, but must stand the gaff of the hardest audience in the world—the artist!

♣

HE PLANS months and months ahead of each season. He knows he can't make good unless he delivers the goods to attract the publisher, the performer, the audience in their rotation.

♣

HE GETS his returns only from the sales of copies. Therein the pop song writer differs from the musical comedy or operatic author and composer—for, even if the public does not buy copies of the music of the show, it does get a share of the box office receipts as compensation.

♣

RARELY does a pop writer earn anything worth noting on a comedy song—these are written especially for use on the stage by performers—yet it must be a crackerjack or the artist will not use it.

♣

THEY must not only have new ideas, but also the ability to develop them and carry them to a finish, satisfactory not only to the performer but to the publisher as well, because, unless the publisher can sell a sufficient number of copies to reward the writers, their ambitions become squashed, and ever after, so far as writing is concerned, he is gone.

♣

IT IS NOT unusual for a person to write one hit, but to be a real writer he must continue to write and consistently provide hits season after season.

♣

BELIEVE us, it takes a big man with song brains to turn out hits—to keep and not lose his rank as a writer of hits he must turn them out season after season.

♣

THAT'S why performers ought to and do appreciate their efforts, and that's why the writers are encouraged to keep on writing them.

AN UNSIGNED communication informs us of the birth of a baby girl on March 14 to Mr. and Mrs. Gene Kane (Kit Mallory), at Cleveland, O.

♣

WILLARD MACK promises to have ready next month "The Melting of Mollie," in which Irene Franklin will star late in May.

♣

EDDIE FOY, who has returned to New York after his tour of the Orpheum Circuit, has signed for a big New York production for this Summer.

♣

UP-TO-DATE THEATRE CO., Inc., Plattsburg, to conduct motion pictures, incorporated at Albany, March 15, for $30,000; M. O. and H. W. Atwood and J. A. Freeman.

♣

"THE HOUSE OF GLASS" leaves the Candler Theatre, Saturday, April 1, and "Justice," with John Barrymore in the leading role, will be seen at that theatre, opening April 3.

♣

"POTASH AND PERLMUTTER IN SOCIETY" will end its engagement at the Lyric, April 1, and "Katinka" will be transferred there from the Forty-fourth Street Theatre.

♣

HICKOK MUSIC CO., Inc., Poughkeepsie, musical instruments, talking machines, was incorporated at Albany, March 17, for $10,000; J. M. Wickes, J. B. Eastman and C. H. Hickok.

THE
CLIPPER
REGISTRY
BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

V. V. SALES CO., Inc., musical instruments, motion picture machines, incorporated at Albany, March 17, for $10,000; G. Hafer Jr., A. C. Dennison and A. T. Enos.

♣

DAVID BLAUFOX has left the cast of "The Weavers," in which he played the role of Kutche, and will appear in a one act farce comedy, which is as yet unnamed.

♣

STRAND THEATRE CORP., Ithaca, theatres, opera houses, places of amusement, motion pictures, incorporated at Albany, March 17, for $40,000; W. Driscoll, F. E. Bates and W. A. Dillon.

♣

HARRY CORSON CLARKE has finished indexing thousands of snap-shots taken by him on his last tour of the world. He and Mrs. Clarke sail, the first week in April, in search of the high spots they missed on their last trip.

♣

MRS. EDWARD SCHELL, Bon Ton tamer, has filed a suit for divorce, in California. J. G. McMillan has been appointed referee to consider a division of their property, which includes a ranch at San Jose, Cal., and a number of wild animals.

♣

A CLIPPING sent us from The *Evening News*, Montreal, Can., speaks highly of the act of Bensee and Baird. Florence Baird is exceptionally talented, while her partner lends all the assistance to make the act full of vim and vigor.

♣

CHARLES BURROUGHS, an actor, was arrested for shoplifting in a New York store, March 18.

♣

HELEN TURNEY will play the leads in "The Cinderella Man" for a road show.

♣

"HEDDA GABLER" was given for a special matinee March 20 at the Globe, New York.

♣

ROBERT FRAZER will sail for London this week to play in "The Show Shop."

♣

A DAUGHTER, Elinore Catherine, was born to Mr. and Mrs. E. Jack Devine (Annie Mae Moss), March 11, at Rochester, N. Y.

♣

NEWARK, N. J., will celebrate its two hundred and fiftieth anniversary this Summer, from May to October.

♣

"THE LITTLE SHEPHERD OF KINGDOM COME" will be presented at Washington, D. C., April 3.

♣

WILLIAM HARRIGAN sang "Dad's Dinner Pail" in the costume worn by his father, Edward Harrigan, at the Hippodrome, New York, 10.

♣

THE Four Boises opened a five weeks' engagement with the Circus Orlando in Stockholm, Sweden.

♣

THE last eight performances for "Stop, Look, Listen!" are announced for this week at the Globe, New York.

♣

EVA MAY FRANCIS has been engaged by H. H. Frazee for "Nothing But the Truth," soon to be seen in New York.

♣

"A PAIR OF SIXES" will celebrate its three thousandth performance during its engagement at the Standard this week.

♣

MYSTIC THEATRE CORP., Brooklyn, to conduct theatrical and motion picture performances, was incorporated at Albany, March 15, for $200,000; F. C. Allgaier, E. L. and G. H. Nicholas.

♣

THE GRADUATION exercises of the thirty-second year of the American Academy of Dramatic Arts and Empire Theatre Dramatic School was arranged for Monday afternoon, March 20, in the Lyceum Theatre.

♣

THE three hundredth performance of "Hip-Hip-Hooray," at the Hippodrome, will be observed March 22, and every person attending will receive a souvenir edition of the Hippodrome skating book, by Charlotte.

♣

WADSWORTH MOTION PICTURE CORP., theatrical, motion pictures and vaudeville, incorporated at Albany, March 14, for $50,000; Samuel D. Lindsay, Valerie H. Wolf and Harrison E. Hoyt.

♣

MARIE BOUCHER has replaced May Clarke and Bud Bucher has replaced Elwood Benton, with Taylor's Darlings of Paris Co. Mr. Taylor has put on new numbers and bits for the return trip East.

♣

KELLY & DAMSEL have secured Joseph Standish for the balance of the season. Joe Rose, who has been doing the Dutch part, will leave the Cabaret Girls in Rochester, March 25. The Cabaret Girls will close their season in St. Louis about the middle of June, after forty-five weeks.

♣

PEGGIE PHINALLO, character comedian for the past three seasons with Al. Platico's Co., is recovering after a serious illness at her mother's home in Ravenna, O.

♣

JOHN F. CLARK, formerly connected with THE CLIPPER for a number of years, died March 14, at his home in Brooklyn.

V. M. P. A. HOLD MORE MEETINGS.

FINANCE COMMITTEE APPOINTED.

OFFICES IN COLUMBIA THEATRE BUILDING.

At the meeting, Wednesday, March 15, of the Vaudeville Managers' Protective Association, a finance committee was appointed, with Martin Beck as chairman, to raise and care for the necessary funds with which to carry on the fight against the White Rats Actors' Union's "closed shop" propaganda.

It seems that both sides have "stripped decks for action," and last reports indicate that the ranks of the vaudeville managers have been augmented by hundreds of out-of-town managers, who doubtlessly believe in the old adage, "in union there is strength."

A circular letter has been sent to all managers throughout the country asking for a report on all acts playing their houses, and upon receipt of same is checked against a list of vaudeville acts having membership in the White Rats, also being used in completing this record. Up to the present it is claimed that less than one-half of the acts playing the big time are members of the union.

The Managers' Association have opened an office in the Columbia Theatre Building, and it was decided to have an assistant in charge of same, handling all callers and correspondence. It is expected that the office will be closed upon the settlement of all differences now pending.

Attending the last meeting were: Marcus Loew, B. S. Moss, William Fox, Martin Beck, J. J. Murdock and many other well known managers.

TO DINE MARCUS LOEW.

Marcus Loew will be tendered a complimentary dinner by his friends at the Hotel Astor, on Sunday evening, April 9. The affair, which promises to be a gala event, will be held in the gold banquet hall and ballroom. It will mark the tenth anniversary of his theatrical career. The committee in charge of the dinner is composed of C. F. Zittel, "Zit;" Adolph Zukor, Joseph M. Schenck, Samuel Goldfish, B. S. Moss, David Bernstein, Louis Bernstein, Irving Berlin, E. J. Ludvigh, Reuben Samuels and Nicholas M. Schenck.

The honorary guests will be: William Randolph Hearst, William Courtleigh (shepherd of the Lambs), George M. Cohan (abbot of the Friars), Arthur Brisbane, A. H. Woods, Martin Beck, Marc Klaw, David Belasco, A. L. Erlanger, Lee Shubert, David Warfield, B. S. Moss, F. F. Proctor, Wm. A. Brady, Daniel Frohman, Charles B. Dillingham, Archibald Selwyn, William Fox, J. J. Murdock, Percy G. Williams, Oliver Morosco, Theodore Roussean, Dudley Field Malone, George Bell, Robert Adamson.

There will be dancing and a great vaudeville show. Ladies will adorn the boxes.

JOHN O'MALLEY AT THE HIPPODROME.

The Hippodrome Sunday night concert arranged in honor of St. Patrick's Day was especially notable for the appearance of the famous Irish tenor, John O'Malley, who, assisted by the wonderful accompaniment of Sousa and his band, never sang better or aroused more enthusiasm. Including those he sang as encores, Mr. O'Malley gave no less than four songs from the catalogue of M. Witmark & Sons, each and every one of which came in for round upon round of applause from the delighted and monster audience. These songs were: "A Little Bit of Heaven," "Mother Machree," "That's How the Shannon Flows" and "Too-Ral-Loo-Ral-Loo-Ral, That's An Irish Lullaby."

CONFERENCE OF ORGANIZERS.

A special conference has been called by International Executive Harry Mountford, of the White Rats Actors' Union of America, of all the chief deputy organizers, to meet at the Sherman House, Chicago, March 24, to talk over business of importance.

The following chief deputy organizers will be present:

Joe Birnes, Illinois, Wisconsin and Iowa; Geoffrey Whalen, New England and lower Canada; Barry Conners, Pacific Coast; Geo. W. Searjeant, Kansas, Missouri and Arkansas; Jack McInerney, Ohio and Kentucky; H. G. Lelliott, Michigan and Indiana; B. L. Horst, Albany and Ontario; H. Hayes, Manitoba; Ernest B. Carr, New York, Connecticut and New Jersey; also representatives from New Orleans, Atlanta, and many of the traveling deputy organizers, and a representative of the Australian vaudeville artists.

BELASCO ACTIVITIES.

David Belasco has secured for early presentation three new plays by well known authors.

A comedy by Roi Cooper Megrue went into rehearsal last week and will be seen about the middle of April, opening in Atlantic City. The cast includes: Carol McComas, Marion Abbott, Margot Williams, Helen MacKellar, Josephine Drake, Beverly West, Florence Deshon, Alice Carroll, Lillian Spencer, Stella Sumner, Frank Craven, Henry Stanford, Harry Leighton, Haywood Glan, Ivan Simpson, Rowland Lee, Homer Barton and Allen Thomas.

Another is a new play by Willard Mack, based upon John A Morosco's story, "Alias Santa Claus." Mr. Mack will appear in the cast, and others include: Tammany Young, Edward J. Porter, David Landau, Annie Mack Berlein and Camilla Crune. It is planned to present this early in May.

Later in the same month Frances Starr will appear in a new comedy by T. Wigney Percival and Horace Hodges. In the cast will be: Haidee Wright, Jerome Patrick, George Giddens and Henry Stephenson.

$5,500 FOR ACTORS' FUND.

The benefit for the Actors' Fund, given at the Century Theatre, Sunday, March 19, was a decided success, and netted $5,500 for that organization.

The performance was under the direction of A. Paul Keith, E. F. Albee and Martin Beck, while Fred Niblo was master of ceremonies.

Among those who appeared were the Ziegfeld Folly Girls, in "The Girls of New York" number; Mitzi Hajos and Tom McNaughton, Will Rogers, Joseph Santley, Nora Bayes, Kitty Gordon, Jack Wilson and the Dolly Sisters.

Such great interest is being manifested in the second annual ball of the Allied Arts of the Theatre, under the auspices of the Sixty Club, for the benefit of the Actors' Fund of America, at the Hotel Astor, on March 30, that it has been decided to issue 2,000 tickets this year instead of limiting to 800, as was done last year, when the first Allied Arts ball was given under the auspices of the Players' Club.

MAUDE ADAMS' MOTHER DEAD.

Mrs. Annie Ascnath Adams Kiskadden, mother of Maude Adams, died late Friday night, March 17, at her home in Salt Lake City. Maude Adams, who cancelled her engagement here upon receipt of the news of her illness, was at the bedside at time of death.

Mrs. Kiskadden was born in a log cabin near Salt Lake City, in 1848, and as a young girl interested herself in amateur theatricals. At the age of seventeen she made her professional debut, and became a noted actress. She retired from the stage eight years ago.

"WOOING OF EVE" TO OPEN 23.

"The Wooing of Eve" will be given its *premiere* March 23 at the Lyceum, Rochester, N. Y., with Lanrette Taylor in the leading role, and a supporting cast including: Philip Merrivale, W. L. Abingdon, Ramsay Wallace, Herbert Yost, F. W. Permain, Leslie Austen, Basil West, Scott Archer, Violet Kemble Cooper and Lynn Fontanne.

H. W. SAVAGE TO MOVE.

Henry W. Savage will leave the brown stone front mansion at 103 West Twenty-fifth Street, where he has had his offices for seven years, and on April 20 will nail the firm's brass plate to the front door of the Candler Theatre Building (226 West Forty-second Street).

THEATRICAL WAR IN AUSTRALIA?

With the arrival in New York this week of E. J. Tait comes the news that that gentleman has resigned as general manager of the J. C. Williamson, Ltd., the leading theatrical concern of Australia. It appears that the resignation of Mr. Tait was caused by a difference of opinion regarding policy.

Mr. Tait, who is making his New York headquarters with M. Witmark & Sons, is going to start an opposition circuit to the long established Williamson Circuit in Australia, and his chief purpose in coming to New York is to purchase plays. Among those he has secured are "Peg o' My Heart," "The Blue Paradise" and "Alone at Last." It is possible that he will engage many American players while here.

FOR THE INTERNATIONAL CIRCUIT.

Among the managers who will have attractions in the wheel of the new popular price circuit, the route of which appears on another page, are: Rowland & Clifford, Max Spiegel, A. A. Spitz, Walter Jordan, Hurtig & Seamon, C. O. Tennis, Paul Gilmore, Edwin F. Rush, William S. Clark, Martin J. Dixon, A. H. Zinn, Charles H. Waldron, Maurice Jacobs, Sidney R. Ellis, A. H. Woods, Gus Hill, Robert Campbell, Gus Edwards, George H. Nicolai, William Miller, Charles E. Blaney, Vaughan Glaser, H. W. Taylor, Arthur Aston, Loffer & Bratton, Lew Morton, Peter S. Clark, J. O. Jermon, William Watson, Harry Blaney, Eugenie Blair, Jack Reid, Thomas E. Shea, Lottie Williams, Dave Marion, Gracie Emmett, Lillian Mortimer, Clay Lambert and Vance & Sullivan.

ANOTHER WITMARK RECORD.

Two big double headline acts are featuring M. Witmark & Sons' song hits this week at prominent New York theatres. In each case the acts are billed in two different houses, the songs they are singing represent some of the most popular songs of the day. The big Irish success, "She's the Daughter of Mother Machree" is featured in the act presented by Ah Chung Wha Comedy Four, at the Orpheum, Brooklyn, and at the Palace, New York. The other double that is doubling is Kramer and Morton, who, at the Alhambra and Royal, are commanded encore applause with that lively ditty, "Are You From Dixie?"

"Are You From Dixie?" is proving a success with Sophie Tucker. With such a song and such a singer, how could it be different?

INTERSTATE ADDS NEW HOUSES.

The Interstate Family Circuit has been given some of the houses which have heretofore been booked by the Western Vaudeville Managers' Association, and the Interstate shows open in the new houses next week. The new additions to the circuit as announced by Ray Whitfield are: Globe, Kansas City, Mo.; Park, Hannibal, Mo.; Gem, Kirksville, Mo.; Jefferson, Springfield, Mo.; Best, Parsons, Kan. The houses secured by the interstate were formerly booked by Eddie Hayman. Other houses served by Hayman go to Thomas Burchill and Dick Hoffman, by a recent ruling at the W. V. M. A. The Princess in Fort Dodge, will be booked, after March 26, by Dick Hoffman.

LOSES HIS FATHER.

John F. Clark, seventy years of age, father of Wm. Clark, stage manager at Palace, New York, died Thursday, March 16, at his home, Bay Ridge, Brooklyn, N. Y., after a short illness.

DEATHS

In Loving Memory of My Dear Friend and Pal,
RALPH NICKLOW.
Who passed away Dec. 27, '15.
Mitchell Ingraham.

"NAPIER LOTHAN, March 13.
"BERT EDWARDS, March 12.
"RICHARD E. MORRISON, —.
"SAMUEL J. FLEISHMAN, March 8.
LILLIAN BELL, —.
LEAH BERRY, March 11.
WILLIE ROY, March 13.
RIGOLETTO E. GRUNAUM, March 16.
PETE HAMPTON, March 13.
MRS. ANNIE ADAMS, March 17.
"TOM KARL, March 19.
BEN D. BARNETT, March 16.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," seventh week.
BELASCO—"The Boomerang," thirty-third week.
BOOTH—"Ivy Day," fourth week; second at this house.
COMEDY—"The Fear Market," ninth week; fourth at this house.
CASINO—"The Blue Paradise," thirty-fourth week.
CRITERION—Viola Allen and James K. Hackett, seventh week.
CANDLER—"The House of Glass," thirtieth week and last fortnight.
COHAN'S—Mitzi Hajos, in "Pom-Pom," fourth week.
CORT—"The Blue Envelope," second week.
EMPIRE—Elsie Ferguson, in "Margaret Schiller," eighth week; second at this house.
ELTINGE—"Fair and Warmer," twentieth week.
FORTY-FOURTH STREET—"Katinka," fourteenth week and last fortnight at this house.
FORTY-EIGHTH STREET—"A Woman," tenth week.
FULTON—"The Melody of Youth," sixth week.
GAIETY—Mrs. Fiske, in "Erstwhile Susan." fourth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" thirteenth and last week.
HIPPODROME—"Hip-Hip-Hooray," twenty-sixth week.
HARRIS—"Hit-the-Trail Holliday," twenty-eighth week; seventh at this house.
HUDSON—"The Cinderella Man," tenth week.
LYRIC—"Potash & Perlmutter in Society," twenty-third week and last fortnight.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," eleventh week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," twentieth week.
LYCEUM—"The Heart of Welcome," fourth week.
NEW AMSTERDAM—Sir Herbert Tree's Shakespearean Tercentenary Festival, second week.
PLAYHOUSE—Grace George in her twenty-sixth week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," seventeenth week.
PRINCESS—"Very Good, Eddie," eighteenth week.
REPUBLIC—John Barrymore and Jane Cowl, in "Common Clay," thirty-first week.
THIRTY-NINTH STREET—Dorothy Stevens, in "The Unchastened Woman," twenty-fourth and last week.
WINTER GARDEN—"Robinson Crusoe Jr.," sixth week.

THE FILM THEATRES.

Broadway—"One Day."
Strand—John Barrymore, in "The Lost Bridegroom."
Knickerbocker—W. S. Hart, in "The Aryan."
New York—Yaqui, with Hobart Bosworth, and Wednesday; Thursday, Charles Cherry, in "Passersby;" Robert Warwick, in "The Supreme Sacrifice," on Friday; Antonio Moreno and Vola Vale, in Kelly, in "The Supreme Temptation," on Saturday; Mabel Taliaferro, in "The Girl Prize," on Sunday.
Park—Marvelous Maciste, the Giant of Calabria."
Academy—"The Bondsman," with Wm Farnum.

"THE MERRY WIVES OF WINDSOR."

Criterion (Jas. K. Hackett, mgr.)—*The Merry Wives of Windsor*, Shakespeare's immortal comedy, 20. The cast: Sir John Falstaff, Thomas A. Wise; Mr. Ford, Orrin Johnson; Mr. Page, Fuller Mellish; Fenton, Paul Gordon; Justice Shallow, Owen Meech; Sir Hugh Evans, Ernest Cove; Dr. Caius, Robert Paton Gibbs; Slender, Percival Vivian; Host of the Garter Inn, Charles W. Butler; Bardolph, William H. Pascoe; Edward Kummerow; Nym, Forrest Doolittle; Robin, Reggie Sheffield; Simple, Barry McCollum; Rugby, Ralph Bradley; John, servant to Ford's, Harry Smith; Robert, servant at Ford's, John Sullivan; Mistress Ford, Viola Allen; Mistress Page, Henrietta Crosman; Anne Page, Beatrice Beckley; Mistress Quickley, Annie Hughes. Villagers, Fairies, Musicians, Children, etc.

James K. Hackett's current production of Shakespeare's rollicking comedy, "The Merry Wives of Windsor," is notable for a truly remarkable performance by a cast that individually and collectively well nigh approaches perfection, supplemented by scenic *accessories* of rare beauty and artistic excellence.

Josef Urban, the *Faust-ian* wizard of lights and shadows, has more than added to his undisputed claim to master designer of stage pictures in the four exquisite sets provided for the play.

Richard Ordynski is also entitled to a special word of praise for directing a performance as atmospheric to the last degree and highly distinctive in its manner of presentation.

Thos. A. Wise was delightfully unctuous as Falstaff; Viola Allen charming as Mistress Ford, and Henrietta Crosman offered a convincingly lively interpretation of the Mistress Page role.

Others who scored in congenial parts were Orrin Johnson, Fuller Mellish, Robert Paton Gibbs, Owen Meech, Chas. W. Butler, Ernest Cove and Percival Vivian. Annie Hughes was particularly fine performance as Mistress Quickly.

"The Merry Wives of Windsor," as produced by Mr. Hackett, is a visual as well as intellectual treat.
Hee.

Bronx Opera House (J. J. Rosenthal, mgr.)—Fiske O'Hara, in "Kilkenny," for week of 20.
Elsmere (Edward Ornstein, mgr.)—The stock company offers for this week, "Seven Keys to Baldpate."
Standard—"A Pair of Sixes" this week.

"KING HENRY VIII."

New Amsterdam (Malcan Douglas, bus. mgr.) Shakespeare's "King Henry VIII." Revived by Sir Herbert Tree on Tuesday Night, March 14, 1916.

King Henry VIII	Lyn Harding
Cardinal Wolsey	Herbert Tree
Archbishop of Canterbury	Charles Fuller
Cardinal Campeius	Claude Beerbohm
Duke of Norfolk	Fred Eric
Duke of Buckingham	Charles Bellew
Duke of Suffolk	Reginald Carrington
Earl of Surrey	Eric Maxon
Lord Chamberlain	Alfred Brydone
Lord Abergavenny	Edward S. Forbes
Lord Sandys	Arthur Row
Sir Henry Guildford	A. D. Mayity
Sir Thomas Lovell	Cyril Keightley
Sir Nicholas Vaux	Alfred Shirley
Thomas Cromwell	Douglas Ross
Griffith	Henry Herbert
1st Gentleman	Eric Snowdon
2d Gentleman	Charles Howard
Garter King at Arms	H. B. Irving
Surveyor to Buckingham	Gerald Hamer
Sergeant-at-arms	Arthur Ayles
Servant	Walter Pringe
Queen Katharine	Constance Collier
A Scribe	Frank Arnold
Jester	Henry Pettet
Queen Katharine	Edith Wynne Matthison
Anne Bullen	Willette Kershaw
Patience	Miss Milton
Patience	Katherine Sayre

Acts I—Scene 1—The Cloisters. Scene 2—The Council Chamber. Scene 3—The Banqueting Hall in Wolsey's Palace.

Act II—Scene 1—The River Gate. Scene 2—The Gallery. Scene 3—The Pleasance, Windsor. Scene 4—The Hall in Blackfriars.

Act III—Scene 1—The Pleasance. Scene 2—Ante-chamber with adjoining Chapel. Scene 3—Kimbolton. Scene 4—Westminster Abbey.

Sir Herbert Tree, the most prominent of England's actor-managers, made his American re-appearance on the above date, after an absence of eighteen years, at the New Amsterdam Theatre.

It was, without a question, the most brilliant audience of the theatrical year that assembled to greet the distinguished visitor, that distinguished actor, and the welcome given him was a sincere one.

It has always been Sir Herbert's custom to have a Shakespearean festival each year, in London, but owing to the war he decided to come to America and celebrate the tercentenary Shakespearean festival by offering King Henry VIII." which had not been acted on the New York stage for more than a quarter of a century.

There are several striking features about Sir Herbert's production of "King Henry VIII." The play is said to have been cut to three acts, with seven scenes. It is really a pageant production, and it is beautiful. Beauty is the extravagant keynote of the production of the poet's plays ever seen in New York.

The episodes are restricted to the arrest and execution of the Duke of Buckingham, the parting of Queen Katharine, the fall of Cardinal Wolsey and the coronation of Anne Bullen.

Rich in mounting, and massive are the sets showing the Cloisters, the conquering hero Wolsey's palace, the Pleasance, and the Westminster Abbey, the banquet hall and the coronation scenes are gorgeous pictures.

The English star appeared as Cardinal Wolsey, and gave a masterly performance of a cold, crafty, ambitious, diplomatic churchman. It was profoundly impressive. In physique he is admirably fitted to the role. He was superb in the scene where the news of his downfall.

To Lyn Harding, however, fell the most of the acting honors. As the sensual, self-willed, gouty King he contributed one of the notable parts of his career in this country. He resembled perfectly, in appearance, Holbein's paintings of Bluff King Hal.

Edith Wynn Matthison was splendid as Queen Katharine, playing the role with simplicity and elocutionary skill, perfect diction. Her scene with the two cardinals was capitally done.

Willette Kershaw, a most favorable actress, long absent from the local stage and one of the few Americans to appear with Sir Herbert, was seen in a Shakespearian production. She appeared as Anne Bullen, and made a pretty picture and acted well.

Charles Dalton was the Buckingham, and read his lines intelligently.

Lionel Braham, whose performance as the giant convict in "Androcles and the Lion," is still remembered, gave an excellent performance as the Lord Chamberlain. Good work was also done by Fred Eric, Reginald Carrington, Eric Maxon, Eugene Dorris Rose and Maude Milton. The overture, dances, songs and incidental music have been selected from the original music of Edward German. The music of "Orpheus with His Lute" is still remembered, gave an excellent performance as the Lord song, which was written and composed by King Henry VIII. The entire production costumes come direct from His Majesty's Theatre, London.
Kilcey.

Keith's Royal (C. C. Egan, mgr.)—Business continues to be of the best here. The Bill: "Nursery Land," Gordon Dooleys, Rigoletto Brothers, Kremer and Morton, Mr. and Mrs. Norman Phillips, Bell Family, and Keith's Motion Picture Weekly.

Keith's Bronx (Robert Jeanette, mgr.)—The stock offers for this week "Outcast."

Keith's Fordham (Louis Hartig, mgr.)—The Tourists are the attraction for this week.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Big business here of late. This week: "In An Orchard," Monte Wolf and company, Kate Rooney and John Harding, Trout, Mermaid and Bubbles, Wilbur Sweetman, the Schmettans, Maidy and Naidy, George Wilson and company, Romer and Mitchell, McNeil and Ford, Harry Sykes, Gordon and Day, and Exposition Four.

"THE KING OF NOWHERE."

Maxine Elliott's (Geo. J. Appleton, bus. mgr.) "The King of Nowhere," a romantic comedy, by J. and L. Du Rocher Macpherson. Produced by the Garrick Company (Jessie Bonstelle, director) on Monday night, March 20, with this cast:

Godred	Lou-Tellegen
Henry VIII	Sydney Greenstreet
Lord Harry Fitzwalter	Corliss Giles
Sir Dick Denny	Robert Adams
Sir Anthony Fairfax	Cameron Matthews
John Skinner	Charles Rogers
Fenwolf	Galwey Herbert
A Doctor	Robert Vivian
A Chaplain	Harry Chesman
A Jester	Robert Vivian
A Page	Charles Derickson
Attendant	Dave Morris
First Guard	Martin Snell
Second Guard	Norman Rolfe
Queen Catherine (Parr), Henry's sixth Queen	Wilda Mari Moore
Mistress Lettice Plantagenet	Dorothy Tossley
Mistress Eleanor Courtenay	Irene Bell
Mistress Phyllis Arundel	Eileen Wilson
The Lady Margaret Silchester	Olive Tell

Synopsis of Scenes.—Act I—The Grounds of Hampton Court Palace, on a Summer afternoon. Act II—A Dungeon, Hampton Court Palace, at 12 o'clock the same night. Act III—Scene 1—An Ante-Room in Hampton Court Palace, but an hour later than Act II. Scene 2—Late the following afternoon. (Curtain lowered to denote the lapse of time.)

Period, 1545.

Monday night was a red letter event for the Lou-Tellegens. The Mrs., better known as Geraldine Farrar, with her hair powdered white, sat in a box next to the Maxine Elliott one and applauded her lion and master, who was appearing in a new play, called "The King of Nowhere." It was the first time she had witnessed Lou-Tellegen act, and to prove that she still loved him, she left her box at the end of the second act and Elliott several curtain calls with him. Before she returned to her friends in the box she planted a big, fat, lucky devil's pipe that made the famous Olga Nethersole kiss look like the crude work of an amateur.

But to the play: "The King of Nowhere" is a romantic comedy by two sisters, J. and L. Du Rocher Macpherson, the authors of "Evidence," which Winthrop Ames produced some seasons ago at the Lyric. Since the present work was written one of the sisters has died.

"The King of Nowhere" is a romance of the days when knights were bold and ladies fair, etc. The story is improbable, but not impossible. At times it borders on farce. In addition to this, it is much too talky.

Lou-Tellegen, who has the face of an Adonis and the figure of an Apollo, was seen as Godred, and gave an excellent performance despite the fact that he speaks in a monotone. The role gives him more opportunity than any he has had in the past three seasons.

Sydney Greenstreet played the King, and his performance will bear favorable comparison with that of Lyn Harding's in "King Henry VIII." He was far and away the most interesting of the court jester. Mr. Greenstreet is a character actor who puts intelligence into his work.

The title refers to a Celtic prisoner of war named Godred, whose majestic bearing earns for him appellation of the King of Nowhere from his jailer. King Henry VIII has just married his sixth wife, and was suffering from gout and ennui and from strange noises. His jester amuses him not, and he sends for the prisoner Godred to amuse him. Godred ridicules the king. When the monarch proposes a bunch of veiled vixens in the corner's belt and learned that they were given to him by Lady Mary Silchester, the one woman who had spurned her king's love, Henry is beside himself with rage. He decides to spare Godred's life if he would marry Lettice Plantagenet, but the prisoner refuses, preferring death to marriage without love. In the end, however, Godred and Lady Mary learn to love each other.

Olive Tell had no real chance as Lady Mary, and Giles Corliss succeeded in making Harry Fitzwalter a most disagreeable nobleman. The others had a little more to do, but nothing to do.

The piece is well mounted. The production moves to the Thirty-ninth Street Theatre next week, as "America First" is announced to follow at the Maxine Elliott, on Tuesday night next.
Kelcey.

Miner's Bronx (George Miner, mgr.)—The Bon Tons are here for the week.

Keith's Alhambra (Harry A. Bailey, mgr.)—Bill 20-25: "What Happened to Ruth," Talbot Whelan, Ernest Evans and company, Howard ponies, Kramer and Morton, the Crarers, Tower and Darrell, and Frank Mullane.

AHORN OPERA IN BROOKLYN.

The Ahorn Grand Opera Co., under the direction of Milton and Sargent Ahorn, opened a four weeks' engagement at the Academy of Music, Brooklyn, N. Y., March 20, with "Aida." The return of this organization to Brooklyn was warmly welcomed, and a capacity house greeted them. Manager F. D. Edsal, of the Academy, announced an unusually large advance sale.

LEW FIELDS expects to put on a new musical production in the Spring.

SHADES OF NIGHT

WHITE RATS' BALL BIG SUCCESS.

BIG CROWDS SEE AND ARE SEEN.

A RECORD BREAKER.

The efforts of Danny Sullivan, director, and his general committee, were amply rewarded Thursday evening, March 16, when the White Rats and their friends turned out in record breaking numbers for the annual ball, at the Amsterdam Opera House.

Those who arrived at what they probably considered an early hour found the spacious halls, refreshment rooms, dressing rooms, balconies and every available spot packed with merrymakers, and from then on to the early morning hours they kept coming.

It was a herculean task for Harry Mountford and the committee to clear sufficient space for the numerous features to do their acts. Several big troupes of acrobats performed their hair-raising stunts, although some of the tumblers found it very slippery going when they got off the mat and did some new falls they hadn't thought of. Even Collie Lorella and Jim Marco slid in under the mat, while they were spreading it, and the chief of the Arabs, while rushing to assist one of his tumblers, himself did a pretty headslide.

Alex Patty got around all right with his head falls and in his hand waits. Several pretty dancing acts were put on, and received hearty applause from those surrounding them and from the occupants of the boxes.

At 9.30 Ernest Cutting and his orchestra started the music for a fairy big gathering of dancers, which rapidly increased until it overflowed into the upstairs hall, where the White Rats Band was installed later on, and the twenty musicians blew and pounded until they took the occasion to remind the entertainment committee that they had a thirst by pouring forth the soulful strains of "How Dry I Am," which brought a ready response.

Between the dancing and the exhibitions time flew to the hour appointed for the March, and on account of the jam this had to be limited to those in fancy costumes only.

Led by two charming lady drum majors in orange, and John P. Hill, with his medals, and directed by Harry Mountford, it started, with Charlotte, escorted by the gallant Fred Noble, followed by Geoffrey Whalen, all swelled up over the privilege of escorting that society lady, Frances Renault, in a gorgeous gown and hat. Then came an angle in black tights driving a little pink cupid; Rip Van Winkle, a war hero, who had rescued the flag, and a little drummer boy, a hod carrier, a miner, Columbia, Shakespeare, a cobbler, an equitable contract, Scotchman, a peacock girl, in tights and feathers; a dusky bride, pajama girls, a newsboy, in bare feet and rags; clowns, an Irish couple, jockeys, Orientals, burglars, policemen, harlequin, Red Cross nurses, old legits, and pretty girls in tights.

They were led in good order, despite the lack of room, and when they went forward for the final stretch in solid phalanxes that filled all the available space, they presented a gorgeous pageant of light and color rarely equalled. The drum head was led by Mr. Esterbrook, and Steve Mlaco did a Sousa impersonation.

Announcer Joe Humphreys had previously introduced as judges for the prizes: Tom Jones, Tex Rickard, Walter St. Denis, Ed. Corbett, H. L. Goldberg and other sporting men, and it did not take them long to select Fred Link, who impersonated the wounded soldier, with the flag and the boy, as the winner of first prize (a suit of clothes donated by Mack). Mr. Link had no light task in carrying the boy all through the march.

Second prize went to Geoffrey Whalen's partner, Mr. Renault—a box at the Hippodrome, donated by Chas. T. Aldrich and Nat Wills.

Third prize, a fountain pen, went to "Shakespeare."

The cobbler got a set of neckwear.

Rip Van Winkle, impersonated by John Litz, received an order for fifty photos.

There were eleven prizes for the ladies.

The Newsgirl received the first, a "Hammer" gown.

Second—a doll, by the Dolly Sisters—to the little Cupid.

Third, a hat, to the Peacock Girl.

Fourth and fifth, a hat and a make-up box, to the drum major duo.

Sixth, a hat, to the illuminated Rose Girl.

Seventh, a doll, by Dolly Sisters, to Betty Ross.

Eighth, a combination suit to Molly Hanson, as the Canary Girl.

Ninth, a bottle of toilet water, to the Dutch Girl.

Tenth, a lot of cold cream, to the Columbia Girl.

Eleventh, a corset cover, to the Cowgirl.

The choice of the judges met with unanimous approval.

To mention who was there would take a book. A great many young folks were noticeable. There were noticed absent some who had been seen on some former occasions.

The Friars sent a large delegation, and every phase of the amusement profession was well represented.

The Hippodrome contingent had a box for Charlotte and her mother, W. G. Stewart, Mallia and Hart, Miss Donegan and Chas. T. Aldrich.

Mose Gumble, Fred Belcher, Felix Adler, Sam McKee, Irving Berlin, Fred Black, Tom Gray and others beamed down upon the assembly.

Eddie Foy and J. Bernard Dyllyn looked on from a stage box.

Others who were noticed in the throng were: Wm. Morris, Mike Simons, A. O. Duncan, Nat Wills, Si Schofield, Jack Pringle, Billy Reeves, Mike Bernard, Patsy Doyle, Mr. and Mrs. Fred Muller, Al. Masond, Frank Killilon, Bob Walters, Tom Conlin, Al. Fostell, Victor Vass, Earl Cavanaugh, Margaret Ross, Mr. and Mrs. Wm. Robyns, Wm. Peters, Ernie Otto, Ed. Bowers, Wm. Dick, Frank McNish, John Hill, Harry Thompson, Jean Good, Imogene Comer, Ban Schaffer, Mr. and Mrs. Lester Bernard, Rhoda Bernard, Saad Dahdah, Mr. and Mrs. Dr. Freeman, Mr. and Mrs. Fred Alger, Andy Amann, Dan Gracey, Jim Ten Brook, Wm. Macart, Helen (Cupid) Link, Elsie Link, Walter Plimmer, Edward B. Marks, Maxwell Reynolds, Wm. Peters, Ernie Otto, Ed. Bowers, Wm. Dick, Sidney Reynolds, Effie Gilliette, Mabel Carew, Wells De Veaux, Doc. Armstrong, Mr. and Mrs. Churchman, W. C. Mathews, Al. Mathews, Mr. and Mrs. Wells Gilbert, Mildred Valmore, Frank Evans, Frank Herbert, Ben Levy, Jack Singer, Meta Pynes, Lon Haskell, Geo. Delmore, J. E. Donegan, Harry Thompson (Mayor of Central Broadway), Kittie O'Brien, Myles Walsh, Henry P. Dixon, Harry Barton, Tom Grady, Henry Clay Grant, J. W. Fitzpatrick, Mr. and Mrs. Harrington, of Trenton; Clark and Angeline, Jack Fenton, Will H. Fox, Miss Maurice Wood, Mrs. Ren Shields, Barney Myers, Fred Tallman.

Lillian McNeil was chairman of the ladies' committee. Mrs. May Israele had charge of the programs. Mrs. A. O. Duncan took care of the flowers. Jack Mason was chairman of the floor committee. Tim Cronin, chairman of the reception committee; Collie Lorella had charge of the show department.

In the refreshment room adjoining the hall, a cabaret was given constantly, among the entertainers being Imogene Comer, who surprised her audience with her old time dash and talent.

The ball was marked by the entire absence of anything bordering an any argument, and the night passed in the greatest harmony and good fellowship.

Ernest Carr sold the tickets in the box office, and Albert Warner was chief doortender.

Mr. Hogan was in evidence in full dress at all times and places.

The 1910 White Rats' Ball has passed into history as a record breaker.

Madison Square Garden may be needed next year.



BERTIE HERON,
Of Heron and Armenia.

LIGHTS OUT!

Frank Majilton, of the Three Majiltons, writes to Al. Fostell from Manchester, Eng., Feb. 27:

"Had five matinees a week since Christmas. Theatres packed night and day. On Monday the Zepp came but passed aside of Manchester in the dark; missed it, but played havoc with towns down Leicester. Manager came on stage and warned the audience that "Zepps" were coming. Out went all lights, with three thousand people in our place. When asked if they would leave, all decided to stay, sitting in the dark for seventy minutes, until candles were secured for footlights. Street cars were left where they were. Under the regulations theatres are open from 12 till 2.30 P. M., and 6 to 9.30."

All lights must be covered after 6.30 P. M.

George is home, wounded. Willie is stationed in Egypt.

THE QUALITY MARKET.

In the last week Battle Creek, Mich., has established something of a reputation for communities of this size in the patronage of high grade theatrical attractions.

Battle Creek has done the seemingly impossible in the volume of attendance within a week upon such expensive bills as "Oman, the Tentmaker," Maude Powell, in concert; Cyril Maude, in "Grumpy," and John Ransone, in "The Prince of Pilsen." And while the record has a large interest and significance in the theatrical headquarters, it is no less interesting to Battle Creek herself as proof of the support that is waiting to respond to proper enterprises in any line of endeavor.

H. P. Hill, local manager of the B. C. Whitney interests, lessees of the Post Theatre, has appealed to the Battle Creek support with the best to be had, and capacity houses have been the response.

These facts make interesting suggestion as to the large possibilities of the future.

NOVELTY VAUDEVILLE BILL.

The Orpheum, Brooklyn, has introduced a new fad in the assembling of this week's bill, offering an "International Bill of Headliners." This includes twelve Keith headliners, each in symbolic representation of their respective countries. Carrie De Mar represents America, Maggie Cline stands for Ireland, Julietta Dika for France, Lyons and Yosco for Italy, Glen Ellison for Scotland, and so on, with representatives from Japan, Germany, England, China, Russia and other nations.

BALLET RUSSE IN CINCINNATI.

After a brief Cincinnati engagement of three performances, at Music Hall, the Serge De Diaghilef Ballet Russe went to Cleveland, certain to enjoy greater prosperity than was vouchsafed in Cincinnati. The total receipts in Cincinnati were about $8,000 for the three performances.

GERTRUDE ELLIOTT IN VAUDEVILLE.

Gertrude Elliott (Lady Forbes-Robertson) made her first appearance on the vaudeville stage at the Victoria Palace, London, several weeks ago, as a singer of character and dialect songs.

MELVILLE LOSES SUIT.

The suit of Frederic Melville against "Gabrielle" for $2,000 due on contracts claimed to have been made for her by Mr. Melville, was dismissed by the court March 17.

RETURN TO VAUDEVILLE.

Lew Hearn and Bonita have left the "Town Topics" company, and will reopen in vaudeville this week.

FIVE YEAR CONTRACTS.

Jack Wilson and Wilbur Mack and Nella Walker have been offered five year contracts by the Keith Circuit, to ensure their appearance in Keith houses.

MELODY LANE

BY JACK EDWARDS.

HARRY VON TILZER HAS COME BACK.

NOW ON TOP WITH THE LEADERS.

WILL MOVE TO NEW OFFICES ABOUT MAY 1.

There's an old saying "That they never come back," but Harry Von Tilzer, who has upset many of the calculations in the music game during his twenty years' experience, has "come back" in such a manner that the "wise ones" have already began to "sit up and take notice."

During the past six months Harry has devoted every second of his time to his music publishing business, with the result that to-day he stands at the top as a producer of some of the country's biggest songs.

It can also be said of Harry Von Tilzer that he stands without an equal in composing songs for twenty years that have stood the severe music test. Quite a record, indeed.

His list of songs of the present season include: "You'll Always Be the Same Sweet Girl," "On the Hoko Moko Isle," "Honey Bunch," "Close to My Heart," "Hello, Boys, I'm Back Again," and "One Hundred to One You're in Love."

About May 1 he will move into his new offices at 222 W. Forty-sixth Street, just below Broadway, where he is expected to release several new songs.

CHAS. K. HARRIS ACTIVE.

Chas. K. Harris, without a doubt the most prolific ballad writer, has been giving more attention to turning out ballads than he has to his moving picture interest.

"The Lights of My Home Town," which is being used very extensively by a number of well known singers, then "The Skating Waltzes," which is one of the most popular waltz numbers played throughout the country. As this song was written at the psychological moment when skating became the craze, and Mr. Harris is reaping the awards of his labors, besides which he has also written a ballad, entitled "All I Want Is a Cottage, Some Roses and You," a ballad with a tinge of Irish melody that is as sparkling and rippling as a silvery stream. This number is being featured by such headliners as Frank Morrell, Bob Hall, and Mat Kleff. In this number Mr. Harris has brought himself back to the days when he wrote such world famous hits as "After the Ball," "Break the News to Mother," "For Old Times Sake," "I'm Wearing My Heart Away for You," "Mid the Green Fields of Virginia," "Would You Care," "Always In the Way," "Somewhere," and hundreds of other big hits that have become by-words in every home. This song is the biggest success Mr. Harris has had in some time, and the shipping department is working overtime, although it has been on the market only three weeks. However, with this big song on his hands, Mr. Harris also found time to compose a medley of his songs, entitled "Songs of Yesterday," containing parts of about twelve of Mr. Harris' old time songs, including the above-mentioned old timers. The idea came to him through Imogene Comer and Frank Morrell's wonderful success with "Break the News to Mother."

A SURE FIRE ENCORE SONG.

A positive successor to "I Didn't Raise My Boy To Be a Soldier" is saying very little for the new, sensational song, which is rapidly sweeping the country from Coast to Coast. Your audience went to hear the song that all the papers are talking about, and giving more space than even the sensational song, "A-e-i-h-e-i" received. So it is up to you to get this new one. The title of the song is "Wake Up, America," and is published by Leo Feist, Inc. It is a riot for Sophie Tucker, Belle Baker, Florrie Millership, Frank Mullane, Josephine Davis, and several others that are singing it as an encore song. The lyrics, by Geo. Graff Jr., are beautiful, and full of sentiment, having punch after punch throughout the entire song. The melody, by Jack Glogau, is one that sings easily, and is a credit to his ability as a song writer. Orchestrations are ready in several keys, so send for it, and see for yourself by singing it.

"HOKO MOKO ISLE" FEATURED.

At the Harris Theatre, Pittsburgh, Pa., last week, the Evans Sisters, vandeville entertainers, in Irish harmony and character songs, proved to be one of the hits of a splendid bill. During the week, at the instance of one of Harry Von Tilzer's representatives, these clever girls put on "On the Hoko Moko Isle," and quite appropriate, in view of St. Patrick's Day, and the piece was a riot. The song abounds in clever punch lines, and the way these girls put it over called for continued applause.

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl" (HARRY VON TILZER)
"Cumberland"... (SHAPIRO, BERNSTEIN CO.)
"There's a Broken Heart for Every Light on Broadway"... (LEO. FEIST, INC.)
"If You Only Had My Disposition" (BROADWAY MUSIC CORP.)
"All I Want Is a Cottage, Some Roses and You"... (CHAS. K. HARRIS)
"I Love You, That's One Thing I Know" (JOS. W. STERN & CO.)
"The Sunshine of Your Smile" (T. B. HARMS CO.)
"The Daughter of Mother Machree" (J. H. WITMARK & SONS)
"When It's Orange Blossom Time in Loveland... (JOE MORRIS CO.)
"Hit the Trail With Holliday" (J. HOWLET CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"Young America"... (P. H. HAYLAND CO.)
"Good Bye, Good Luck, God Bless You" (J. H. WITMARK & SONS)
"Your Wife"... (SHAPIRO, BERNSTEIN CO.)
"They Didn't Believe Me" (J. H. REMICK & CO.)
"Slam"... (LEO. FEIST, INC.)

THE MYSTERIOUS MAID WITH A MASK.

Philadelphia people and Philadelphia papers are much exercised over the advent in that city of what is over there to be the Masked Widow." As a matter of fact, this is the Maid with the Mask who is now creating much favorable comment in vandeville. The Philadelphia press refers to her as "The Masked Widow" because in some way it has leaked out that the impressive singer in the widow of an English army officer of high rank who fell at Ypres. The latest stunt indulged in by this enterprising performer, whose abilities are good enough to be their own advertisement, is to walk the streets in the vicinity of the Crossways Theatre, silent and masked, and, needless to say, provocative of the utmost curiosity on the part of the astonished passersby. The Lady in the Mask includes in her attractive repertoire three or four of the popular numbers issued by M. Witmark & Sons, including: "Good-Bye, Good Luck, God Bless You," "She's the Daughter of Mother Machree" and "Are You From Dixie?"

BILLY BARR AT 81st STREET.

For the first time in the history of the Eighty-first Street Theatre a publisher has been given the privilege of having a singer render a song during the show.

Billy Barr, who, during the past two years has had the honor of introducing the Shapiro, Bernstein songs as soon as they were off the press, has been little short of a riot at the Eighty-first Street, singing "What a Wonderful Mother You'd Be" and "For the Sake of a Rose."

J. H. REMICK & CO. AS LEADING POPULAR MUSIC PUBLISHERS.

About twelve years ago the firm of Whitney-Warner Music Co., of Detroit, Mich., opened up offices in New York, on Twenty-eighth Street.

At that time they had several small rooms on the top floor of THE CLIPPER Building, and published music of the higher grade. They met with fairly good success, so much so that Jerome H. Remick, a leader among his men, decided that the time was ripe for a publishing house with unlimited speed. To accomplish this he first sought men that held a standing in the music field. He collected a force of men second to none, and the new firm of Jerome H. Remick & Co. started to do things heretofore unknown in the popular music field.

In less time than it takes to tell it the Jerome H. Remick Company was recognized as one of the biggest and most reliable music publishers in the country.

When Mr. Remick made his first visit to New York he engaged a young piano player who was just making his bow in the music game. He soon recognized this young man's ability as a leader, finally installing him as general professional manager, which position he still maintains. The young man's name is Mose Gumble, and who in the theatrical profession hasn't heard of genial Mose Gumble?

By constant work Mr. Gumble has built up a reputation unequalled as a general professional manager, and to-day stands as a leader in his line.

Each year he builds up a music catalogue of a dozen or more substantial successes which like the house of J. H. Remick & Co. have become known the world over as the purveyor of popular song hits to the theatrical profession.

This season Mr. Gumble's record as a hit producer is the best in his entire career, and the songs include "They Didn't Believe Me," "Underneath the Stars," "Molly, Dear, It's You I'm After," "You'll Always Be the Same Sweet Baby," "Memories," "Sooner or Later," "In the Valley of the Nile," "An Old Fashioned Garden in Virginia," "Loading Up the Mandy Lee." The instrumental numbers include "The Kangaroo Hop," "Tinkle Bell," Underneath the Stars," "Rosemary Waltz," and "They Didn't Believe Me."

RENDERS DECISION.

In the United States Court, at Pittsburgh, last week, Judge W. H. S. Thompson upheld the copyright law in awarding damages amounting to $1,364.55, to the Knapp Company of New York for the alleged publishing of sheet music by the Joseph Hiller company, Fort Pitt Lithographing Company and others with an alleged infringed copyright drawing.

WALTER VAN BRUNT FEATURES WITMARK BALLADS.

The recital given by Walter Van Brunt in Brooklyn recently, assited by other artists, was a highly successful and enjoyable occasion. This recital was given by courtesy of the Edison Phonograph Company, with whom Mr. Van Brunt is under exclusive contract, and for whom he has made some wonderful records. The audience that assembled at this recital had, of course, heard that Mr. Van Brunt was a thorough artist, but most of them were unprepared for the really remarkable display of finished vocalization which this accomplished artist treated them to. Mr. Van Brunt's success was indeed, as it always is, absolutely unequivocal. His program was intensely interesting. It is highly significant to note that it included no less than six songs from the catalogue of M. Witmark & Songs. They were as follows: "Who Knows" (Ball), "Beyond the Sunset" (Thurn), "Sweet Sweet" (Jewitt), "A Broth of a Boy" (Ball), "In Pillow Town" (Elliott), "Come Love Divine" (Leoncavallo). In addition to these numbers Mr. Van Brunt used three more Witmark publications as encores, namely: "A Little Bit of Heaven" (by special request), "Mother Machree," and the new Irish song by the writers of "A Little Bit of Heaven," entitled "The Foot-Stool of God."

PALACE.

(CHARLES F. ROURKE, MGR.)

The highest mark in variety has been reached by the Palace management in presenting this week's program. Out of a total of ten acts, eight are positive headliners, quite a treat for Palace patrons. At the Monday matinee the bill ran smooth-ly, and a more evenly balanced performance has seldom been offered.

The usual Mutual Weekly started at 2 o'clock and entertained while the large audience was being seated.

Edward Gillette and his troupe of dogs and monkeys held down number one position and, judging from the applause that greeted their efforts, the crowd liked their work. An interesting race between two dogs, with monkey jockeys, figured. It's a corking good animal act and one of the best on the circuit.

Herman Timberg and Hattie Darling overcame the handicap of number two position by nearly walking away with the show. Here is a young couple whose cleverness and talent should put them among the leaders. Timberg's a natural comedian, and in the opening song with Miss Darling, called "That's Nice," showed that he could get the laughs. He still retains his original delivery and won over big with it. Miss Darling surprised the audience by executing a capital bit of dancing, playing a violin at the same time. She can also dance some. The act is action from start to finish.

The Chung Wah Four, taking the place of the Big Four, offered a good selected repertoire of popular and high class songs, and scored. Their principal numbers included "Chinese Blues," "She's the Daughter of a Mother Chinaman" and "When Old Bill Bailey Plays the Ukulele." Each song proved a feature and showed them at their best. An operatic selection put them in a hole for a few minutes, but their clever Chinese impersonation of a newsboys' quartette, brought them several bows.

Homer B. Mason and Marguerite Keeler, in their vaudeville classic, entitled "Married," by Porter Emerson Browne, made the same excellent impression as when this talented couple first was seen with it. At this time some months ago. The playlet abounds in comedy, and the acting of both principals is supreme.

Bert Savoy and Jay Brennan, in their capable twelve minute conversational act, called "On the Rialto," had them laughing every second they were on. The act is different and quite a relief from the usual run. The boys are so well known that few in the audience didn't know they were not a female impersonator. It was one of the most enjoyable acts on the entire program.

La Argentina, a Spanish dancer, making her debut in Vaudeville, was a solid hit. She is one of the best of this style of dancers ever seen at the Palace. (See New acts.)

Blossom Seeley, assisted by Melville Morris, the composer, at the piano, opened the intermission, and was in fine form. Her singing was up to date and the seven songs she offered left a desire for more. Her opening number, entitled "Oh Joe," got more applause than any song ever offered here in a like position. Offered more towards the closing of her act. It would have been a decided hit as a second number. "Underneath the Stars," is one of those fascinating numbers that Miss Seeley does o-working, and as rendered and danced by Miss Seeley proved one of the biggest hits. Down on the Levee," "The Memphis Blues" and "Hula Hula" were also given with marked success. A little speech as an encore wasn't liked very much and should be eliminated. Mr. Morris lent good aid at the piano.

Those headliners of all headliners, Joe Weber and Lew Fields, presented their screamingly funny bit, called "Mike and Meyer," and it went over very much in evidence. They received an ovation at the opening and closing of their act, and well deserved it.

Anna Wheaton and Harry Carroll, in their second week here, proved the real favorites of the bill. Carroll is such a big card for this house that the audience likes anything he does. Seated at the piano for Miss Wheaton, Harry obliged with about a dozen of his real song hits, and the applause was deafening. Miss Wheaton, besides having a most pleasing singing voice, has an abundance of personality that sent each one of the numbers over with a bang. Her best was "Susan." As an encore they got a well deserved hand for Mr. Carroll, entitled "Don't Send Me Down to Dixie, But Bring Dixie Up to Me," that sounds very much like a hit.

Aneta, in the most difficult spot on a Palace program, closing, presented a routine of high and classic dancing that stamps her a finished artist. She held a majority of the audience seated until the conclusion of her excellent work.

Jack.

HARLEM OPERA HOUSE.

(B. SWIFT, MGR.)

A bill that played to perfection was meted out to the patrons of this house Monday night, March 20.

Sinter-Bah company picked the opening spot and proceeded to do some heavy weight work of the "heaviest" kind. He balanced everything but the house on his chin, and probably overlooked that only on account of its being stationary. The comedy injected by the "blackened" attendant was clean and timely.

Clark, Sterling and Brown, three girls, in a piano and singing turn. They open with "Going Away Back Home," then a solo, "Cumberland," and trio for "Pretty, Please" and "He Packed His Trunk" and the "Loading Up of the Mandy Lee." The girls are clever, know how to sing, and the pianist does not try to outshine, a fault often found. As it stands there should be little trouble in booking.

Eugene O'Rourke and company (two men and a woman) played a farce in which a crook, just out of jail, pays a visit to his wife. It is comedy throughout, and registers many laughs. The acting is good, and it should please the average audience.

Chas. Leonard Fletcher won out in his impersonations of Mark Twain, Hara Kendall, a tramp, and Billy Sunday. His Billy Sunday bit was excellent, bringing an encore, which he supplied by relating the story of Billy's going into a barber shop on a Sunday morning, and the barber who had been out on a spree cut his face slightly, whereupon Billy said, "Shave yourself, you house does," and Mike answered, "Yes, it does make the skin tender." What helps Fletcher's offering "hook, line and sinker," and while the idea is not new the handling is very much up to date.

Sampson and Douglas present a man and girl talking and singing act, which compares favorably with the many others in this house in many months. The girl works on the Kate Elinore style. The comedy in the act is not to be overdone in the least. "Are You From Dixie?" and "It's Your Wife," fit well. The "Wife" song went over for three choruses, and has the earmarks of becoming a tremendous song hit. The girl makes a change in costume in a dog basket just about large enough to hold her, and is accorded a big hand upon coming out. A bit of magic is added by the disappearance of her fur costume and the fact that apparently contains no clothing at any time. As it stands the act is sure to go over in the biggest house.

Neely, Dealy and Sister, assisted by the Vernon Castle Band, do a ballroom and fancy dance act. They open with a one-step, follow with a waltz and fox trot, and close with a cake-walk. The latter brings the best results and is well rendered. The band plays "At the Ball" as a solo, and "Buddie," the drummer, introduces his eccentric work: the best is a specialty in itself. The turn is doubtless a valuable vaudeville to many similar acts of the past and present.

The closing feature, "The Flying Torpedo," was gripping and taught a great lesson in preparedness. Needless to say, it held the audience spell-bound.

Once Over.

COLUMBIA CONCERT.

For Sunday, 19 a full bill was provided.

La Prine and Sanchez opened with a comedy acrobatic act, full of surprising moves and g'eat applause. The act is good as it is, but is misguised as a fence.

Ethel Delmaide, a natty couple, step frour two show windows to go into a song and dance. Mr. Henry changed from full dress to a business suit for the dancing, and Miss Adelaide looked herself to some gowns in her window for several bits and four changes. "Oh, Frankie" and "Oh, How You Stole My Heart Away" for an encore. "Leading Up the Mandy Lee" was their joint bit song.

Prince Charles, a well-trained chimpanzee, came on and showed that he was not afraid of the ring for the waiter, eat his soup and drank his coffee through a straw. Then he went to work at a typewriter. Then he rode all kinds of bicycles, high and low, doing the one sided trick and the unicycle and concluded by a trip around on a motor cycle, guiding the same in real human style to his audience.

Kenney (and Nobody) had an interesting routine, starting with "Are You From Dixie?" followed by "I'm Glad I'm Nobody's," married folks' duet concluded with a comedy wail, entitled "Must I Hesitate to Call Again?"

Una Clayton played a wilful little wife of an actor, who had a habit of kissing each new actress. A friend of hers, who also happened to know her, husband lends herself readily to a scheme for securing a divorce by collusion, but the consternation of her wish spoils the wife and she is willing to call it off. Una Clayton was a cor weathervane, and the husband, who sang, and the friend, who experienced in divorces, were also satisfactorily played.

Harry Tighe and Sylvia Jason, tall and small, respectively, and married folks, the former violinist, failed in a fight vein for a spell, then Harry went to the piano to play for Miss Jason. Together they sang "If You Only Had My Disposition" in novel style. Then a dance to general satisfaction.

The College Inn Sextette of instrumentalists entertained with wonderful music. Violinist Hoffman were experts, as were the banjo players and the pianist. Their encore number was "Dixie," played energetically put over an individual hit. Several old time melodies were especially well received, also the "Merry Widow" waltz. Closing with "Dixie" was a good bit, and the entire offering was a big hit.

Ben Welch offered his well known specialty to the usual laughs.

The Reckless Trio of athletes, one lady and two men, made the rings for an interesting routine of strong arm work. A head balance on the high trapeze bar, holding the rings for the others. The other two was well done by the tall member. The lady showed remarkable strength development, and the act held everybody to the finish.

Selig-Tribune News pictures closed the show.

Mill.

AMERICAN.

(CHAS. POTTSDAM, MGR.)

Monday afternoon, March 20, saw a crowded house.

Lee Zimmerman opened the show with whistling and imitations. He has good personality and gets everything over. The violin and whistling during overture, "Poet and Peasant," was well applauded. For a finish he whistled "Kangaroo Hop," which got him two bows.

Stanley and Le Brack (man and woman) do a pleasing act in one. The talk in the first of the act could be brushed up a bit. The waltz clog, executed by the lady, was well liked. The finishing bit done by the man, a piece of business a la Charlie Chaplin, stood out, and the closing dance brought them back for three bows.

Chapman, Barnha and company (three men).

Two of the men do a foot balancing ladder act, with top mounter doing several novel feats. Man at piano sings "Mother Machree," which was well applauded. The finishing trick got them three curtains.

Daisy Harcourt did a new act which was well like, and she took four bows. (See New Acts).

Marvell, a deaf and dumb young lady in female garb, does toe dancing and wears beautiful gowns, has been reviewed in these columns, was awarded with three bows.

Ward and Howell (two men) do a corking good comedy and singing act in one, and they got many a laugh. Ward does not overdo his comedy. Howell is a good foil. Some good new numbers was good. The opening song, "Orange Blossom Time in Loveland," was well liked. Ward's comedy song "Since Mother Goes to Live in Boston," got the laughs. Howell put over "My Home Town is Ireland" to a round of applause. Finishing bit is a big laugh, and closed with a burlesque operatic number to three bows.

"Romance of the Underworld," with a cast of twelve men and two women, in three scenes, was the big flash. The piece is handled their roles capably, and held the audience interested. The comedy bits, played by the two Irish characters, were well handled, and stood out and got the laughs. This act is booked for the week. The applause was the proof it will be a big hit. The finishing bows of the entire company walking across the stage, and the blowing and bowing of the "villain," shows there is some hope for melodrama.

Wm. Cahill followed this act, and "made good." His stories and songs were liked by those out in front. It looked hard for Bill to get his first bow act, but he went right to work and held his audience till the finish. Four bows.

The Kratons (two men and woman) presented a novel loop rolling act with schoolhouse-saloon, and executed several novel tricks with the hoops. Were on at 5.10 P. M., and held them in. Not a person left till the finish. Took two bows.

Sam.

JEFFERSON.

(A. HEINRICH, MGR.)

Eight acts and a feature picture proved to be good bait and drew a large audience to the matinee performance Monday, March 20.

Millard Bros. started the bill rolling with their bicycle specialty. They do enough comedy to make their trick work seem secondary. Riding down a set of steps backwards on a "bike" put them over very nicely.

Rack's Scotch Lassies, two women and a man, did a series of dances interspersed with songs. This turn would go much better if the singing was omitted and a routine of dances substituted. The sailor's hornpipe and Irish dance were best liked, and should suggest more work of a similar nature.

The Lester Trio, two women and one man, played their old standard, the comedy skate. Right at high widow is busily engaged clearing up a near scandal caused by a pugilistic mix-up in the bathroom window, and a newspaper prints the incident. Remember the act? Well, the lines are practically unchanged, but the comedy is there, and the laughs it gained proves it is still good for a spot of bother.

Mabel Ford, assisted by a pianist, presented a neatly staged and prettily costumed turn. She opens with a song called "Oh, Oh Oh," and while she does not possess a wonderful voice, more than atones for the drawback by knowing how to deliver the material she uses. The "Old Fashioned Waltz" followed, the two steps with her partner fitting in nicely. In the piano solo her partner makes the mistake often indulged in by pianists when accompanied by the orchestra, that of ignoring them, and as a result he was about a bar ahead at one time. We appreciate that one person interprets a number differently, but if the orchestra is going to be taken into consideration, and the recital must at no time differ from the rehearsal. After the piano solo a new "Hokoloscope" song is sung, and the accompaniment of "Pigeon Walk" and a special number. Miss Ford does some clever dancing, but a little more attention to the smaller details and the act will fit anywhere.

Brady and Mahoney, dressed as two firemen, Hebrew and straight, go through some comedy talk and then sing parodies on "Mary Lindsay Said Didn't Raise My Boy to Be a Soldier," "America" and "A Little Bit of Heaven." Their voices couldn't get enough of the parodies, and to their credit not any were blue.

Bessye Adele Folsom and company presented a sketch called "Destiny," but "The Vampire" or "The Vampire's Victim" would more suitable. It is a story of a vampire who has made a wreck of one man, and is on the verge of doing another, who happens to be his brother, into her net. The wreck discovers her deceit, and in the quarrel is killed: she follows by killing herself. Miss Folsom, in her effort to be alluring, assumes a sensational, sing song voice that is unnecessary. The man playing the wreck is excellent when natural, but occasionally falls into acting, with the result that he steps out of the character and appears as an old man at times. A much better vehicle could easily be found.

Jones and Johnson, two colored comedians, were served. This act improves at each showing, and the noticeable change necessary is the splitting of the closing song, "Down South in Dixie Land," into a duolog, as the one man is lost with the material. Going as well as they do with the material they have this team should be a "clean-up" with a well written act.

The Empress Troupe did an acrobatic act that would prove a fitting close to any bill.

The feature photoplay, "Three Weeks," held them seated.

Once Over.

SHADES OF NIGHT

COLONIAL.

(ALFRED T. DARLING, MGR.)

A program containing both interesting and enjoyable features, but exhibiting a tendency to lag in spots, was the vaudeville dish served to the Colonialites Monday evening.

A few short waits were necessitated by the use of a "rear" set in one before the Dolly Sisters and the rather abrupt finish of the opening turn. Despite these minor handicaps the show as a whole pleased the almost capacity audience, which augurs well for the consistent quality of entertainment arranged by the management each week.

The usual Pathe Weekly was not inserted to start the proceedings, and it fell to the lot of Samaya, the Spanish Aerial performer, to pry the lid off. A series of feats in which she proved to use the usual bar in vogue with acrialists but instead employed a padded rope suspended from the rigging, put him in favor immediately, and he finished to a hearty round of applause.

Marguerite Farrell followed, opening in a nifty frock and singing an Irish number in which she displayed a corking brogue. Making complete changes for each number she sang "I'm Naughty," with a suggestion of a French soubrette; "Anyone Here Take Charlie's Place," and then found up with "Spirit of '76," amid ample applause.

Han Ping Chien and his Pekin Mysteries held the attention for quite a spell. The turn is constructed somewhat along the lines of the Ching Ling Foo vehicle, and provide audience amusement and wonder. The final trick by the young chap with the glass of water brought forth the biggest round of appreciation.

Ethel Kirk and Billy Fogarty proceeded to turn the affair into a large sized party. Fogarty's comedy efforts registered with a bang. Ethel Kirk had her inning, however, and scored strongly with the aid of "Sweet Girl of Mine" and "Quaker Town." As for warbling the young lady has good judgment and excellent taste.

Stone and Kalis were warmly welcomed and in every way justified the reception accorded them. Kalis is credited with the music and lyrics, and Edgar Allan Woolf is responsible for the book of this artistic offering. The dialogue is delicately humorous and is handled with the skill of clever performers, who seemingly are cognizant of the fact that expression is essential to good results. The accompanying musical numbers were tuneful, particularly the waltz finale.

Leipsig, billed as the "Incomparable Card Conjuror," took possession after intermission. It was no bed of roses for this smooth spoken little chap, having to contend with a restless audience during his first few moments "out there," but he retired to satisfactory returns. While he offered nothing new in the method of presentation, the majority of his sleight of hand tricks baffled the guessing. He is a splendid showman, and his appearance and deportment helped considerably to aid his specialty.

The Dolly Sisters repeated their former triumphs by literally holding their graceful selves fair approval. Each change of costume elicited a gasp from the feminine portion present, and every man who accompanied their wives were recipients of much information regarding values, styles, etc., during the furore created by the twins. Jack Schwartz artistically pounded out on the piano his numerous song successes to the accompaniment of shrill whistles and good natured humming from both masculine and feminine throats.

Lanky Jimmie Hussey and smiling Jack Boyle were next, and made the occasion an "old home week." Some of the former Boily and Emery talk was in evidence and the chauffeur's badge has received a shining, otherwise the act is still the usual laughing and applause hit. Boyle unsuamingly rendered "Mother's Rosary," while the Yiddish numbers by Hussey were a minister sensation.

The choice for closing position was Bert Levy, and he ably proved that "age cannot wither nor custom stale" the variety of his offering by holding everyone in. *Frel.*

AUDUBON.

(SAM MYERS, MGR.)

Monday night, March 20, a good house and a good playing show, every act going over.

Wolf and Brady (two men) opened with a fast number, "Raggy Joe." They do a little talk and then a ballad by one of the men. "I'll Take Town in Ireland" was put over to a big round of applause. Then the boys do some dancing. They can dance and do a little acrobatic work that is full of pep. They were on a little too early, in a late spot would be a clean-up. Took three bows.

Hutchinson and Sadler (man and woman), a comedy sketch of a jilted bride and a millinery salesman. The horseplay with the receiver caused the laughs. They are both capable players and at finish got three curtains.

The Melody Four (four men). A straight singing act that looks "class-y." These four young men have voices and blend in harmony, put over their numbers well, and can be understood. Their opening song, "Give a Little Credit to Your Dad," was put on in a novel way. One by one they enter, opening with chorus of "Mother" and then blend into the above number, which got a big hand. "Good-bye, Good Luck, God Bless You" was well rendered. "Verdi Flag's the Hardy Gurdy" showed the boys can put over a syncopated number. A bass solo by Harry Tanner, "King of the Danube," was a classic. Their closing number, a march ballad, "Sweet Cider Time," is a good number and brought the boys back for three bows. When they left the stage and the applause was kept up till house had to be lit up again. They got over a hit.

Rose and Moon (man and woman) open in one with "Hello, Hawaii," with a dance at finish, to applause, then go to full stage, do some novel ballroom dancing. The man's single, "Gliding Through That Stage Door." Their double number, "Alabama Jubilee," with dance at finish, was put over to three bows.

Murray Bennett, in Hebrew stories and comedy songs, was the laughing hit of the bill. He improves with age. He can put a song over. His closing number, a straight ballad, "That Letter That Never Reached Home," with recitation at the end, was a gem, and brought him back for four bows.

Colonial Days (five men and five women), a musical and singing act, with man and woman doing three numbers. "Daughter of Mother Machree" was well applauded. A trio, with two men and woman, was well rendered. The playing of brass and the finish by company of patriotic numbers brought them three curtains. *Sam.*

FIFTH AVENUE.

(WM. QUAID, MGR.)

The fact that the audience was "on their hands" throughout the matinee Monday, March 20, did not detract from the interesting bill.

Parish and Peru opened the show, doing acrobatic dancing. They attempt and accomplish some clever and difficult work, including the jumping over three chairs into and out of a barrel. An opening dance not a little different than the usual.

John Neff and Girl, showed a burlesque musical act. The attempted use of different musical instruments by none of which are played, furnishes plenty of jangles. The girl is used for a flirtation number, and is also introduced in the travesty at the closing. The act should satisfy in an early spot.

"Fired from Yale," a sketch wherein the son of a grafting politician, is expelled from college. He is in love with his father's stenographer, and knowing as he does, that his father will not only refuse his consent but will also leave him penniless, decides to show his father his ability to be self-sustaining. He quarrels with his father and then starts betting him he can get $10,000 within thirty days. The father leaves the office and a prospective client from a contracting concern who has promised $10,000 to father for influencing the contract, is shown in. Complications ensue which are answered by the son. He disguises his voice and arranges for the delivery of the money in bills to himself. It ends in forgiveness, the son acting as a sword over the father's head. The acting was only fair, and nothing unusual was shown.

Tom Kyle and company, a man, woman and colored comedian, present a knock-about affair. The woman is good, but the comedian's stage-jockey of talk and singing that supposedly results in forty weeks work. We doubt if it gets as much in its present condition. We suggest he leave the two parts of the turn that impresses.

Ward and Mrs. Voelker and company offered a musical and singing act that was enjoyed. (New Acts.)

Coakley, Harvey and Donlevy, in their miniature minstrel show, should immediately inject some new material into their offering. It does not verge on the stage and for the most part showed fermentation. The act can be made into a "sure-fire" hit with better material.

Fred Ardath and company, in the sketch, "Hayrake," introduced the audience to a farm-yard scene, which included chickens of both the poultry and human variety, pigs and also some of the usual inhabitants of a rural section. A farce that was thoroughly enjoyed.

Pictures No. 9, of the "Mary Page," unscrambled a little more of this mystery. *Once Over.*

CHICAGO VAUDEVILLE.

MARCH 20.

PALACE.

Only one act on to-day's bill used popular songs, which is surprising record for Chicago's great song and dance theatre.

Marlowich and Sylvester opened with their well known pantomime comedy clothes act.

Craig Campbell, tenor, sang standard and operatic arias.

McPhee, Kelly and Lucy did their "Piano Movers" sketch.

John L. Golden's Chinese drama, "The River of Souls," with five capable actors, proved merit hit of bill.

Bison City Four injected considerable comedy, showing splendid voices. They did best with "Good-bye, Good Luck, God Bless You."

Agnes Scott and Henry Keane pleased with comedy sketch, "Reconciliation," reconciliation of husband and wife on eve of divorce.

Marie Fitzgibbon told familiar monologue, and finished to business good enough for Palace return to Evia.

Irene Franklin, the bill's bright particular star, repeated former successes with exclusive material (Burton Green at piano), and brought her Bill songs.

Fatima presented interesting Egyptian dances. *Gaspar.*

EMPRESS.

Okura Japs, lady and men, opened show in lively fashion.

Senate Three, with good singing voices, sang "Garden of Heaven," "Are You From Dixie?" "Sweet Cider Time" and several other popular songs, and went big.

Lewis and Chaplin offered eccentric comedy, getting laughs.

Chisholm and Breen, in "A Shop Girl's Romance," scored hit of show. Their talk is bright and clever, and they put over the songs. A credit to any bill.

Ray and Kildaff's "A Limb of the Law" held crowd in cheerful mood throughout. Miss Kildaff presenting her share of act artistically.

Lipinsky's dogs closed bill and proved entertaining. *Block.*

MAJESTIC.

Elsie Janis headliner, proved a wonderful drawing card, and gave unexpected imitations of well known artists.

Genevieve Clift, supported by good cast, offered "A Breath of Old Virginia," a comedy drama that held the audience spellbound.

The Three Ankers opened show with sensational gymnastic act, performing marvelous deeds.

Hayden, Borden and Hayden entertained at lively clip.

McWatters and Tyson sang "Rosary," "Hawaii," and restricted songs effectively.

Mlle Collins offered a line of talk.

Ryan and Lee grabbed first honors with comedy singing and dancing. Miss Lee, very eccentric, has clever partner in Ryan.

Mlle. Maryon Vadie and company, in series of dances, closed bill nicely. *Block.*

McVICKER'S.

Kerslake's pigs opened show thirty.

Dela and Denette, singing, talking and dancing, proved interesting.

Nonette Soubrette scored from start. "If I Was a Millionaire," "Your Wife" and "It's All a Dream" were three fine songs in act. The boys have good voices and the little girl is pretty and vivacious.

"Cheyenne Days" entertained.

Chas. Birsight, Loos Brothers, Margret Quinn and company, sang Benedict songs, including "Dancing Shoe." "Mississippi Steamboats on Parade," "Dear old Dad," and several others. Marie Hart, very pretty and versatile, her gowns, placed correct and walked stack wire. "Orange Blossom Time in Loveland" went big. Hart's also stage operatic selections. She has beautiful wardrobe and splendid appearance.

Eddie Clark and Two Roses, instrumental singing act, went over big.

Reed Brothers entertained immensely.

Lottie Mayer's Diving Girls gave a lively exhibition. *Block.*

NEW VAUDEVILLE ACTS

La Argentina.

14 MIN. FULL STAGE.

Palace.—Making her first appearance at this house, and programmed as her debut in vaudeville, La Argentina, a Spanish dancer who has recently been giving private performances, presented a splendid arrangement of dancing, demonstrating in each that she possesses talent in this direction.

She is about the best of this style of dancer that has ever appeared here. She is pretty, well formed, and is brimful of personality. Her best was called "Alegrias"—a descriptive dance of a bull fight, that she used as a closing feature.

Her costumes were beautiful. *Jack.*

Daisy Harcourt.

18 MIN. IN ONE.

American.—Daisy Harcourt, with a new routine of songs, and assisted by a man in two numbers, has a corking good comedy singing act, in one. Her opening song (for which she is dressed as a bride) is "My Dear John." Before the second chorus on comes the man in full dress. The talk was funny.

The second number, "Innocent Child," she dressed as a little girl, carrying a rolling hoop, and was well liked.

"Pit Sing of the Birds," a burlesque on a soprano in vaudeville, with cross talk with stage hand and talk about men, was funny. Her closing number, "Has Anyone Seen My Soldier Boy?" with a catch line at finish, "If he is as true to his country as he is to his wife, God save the king." brought her back four bows. She could fill any spot on the bill. *Sam.*

Mr. and Mrs. Voelker and Company.

25 MIN. FULL STAGE.

Fifth Ave. (March 20).—The curtain opens on a parlor set wherein a pretty vaudeville debutante is rehearsing with a man partner and woman pianist for the musicale to be given shortly. "Perfect Day" is sung as a duet, followed by "Simply Crazy Over You," as a single by the man. At this point a street singer accompanied by a violinist is heard, and appreciating the voice and playing the folks invite them in. A bit of comedy is introduced by the young man and street singer when he asks her to marry him at first sight. A solo and violin selection by the man, and ensemble finish ends a neatly arranged turn. *Once Over.*

"A Breath of Old Virginia," a comedy drama that held the audience spellbound.

The Three Ankers opened show with sensational gymnastic act, performing marvelous deeds.

Hayden, Borden and Hayden entertained at lively clip.

McWatters and Tyson sang "Rosary," "Hawaii," and restricted songs effectively.

Mlle Collins offered a line of talk.

Ryan and Lee grabbed first honors with comedy singing and dancing. Miss Lee, very eccentric, has clever partner in Ryan.

Mlle. Maryon Vadie and company, in series of dances, closed bill nicely. *Block.*

McVICKER'S.

Kerslake's pigs opened show thirty.

Dela and Denette, talking, singing and dancing, proved interesting.

Nonette Soubrette scored from start. "If I Was a Millionaire," "Your Wife" and "It's All a Dream" were three fine songs in act. The boys have good voices and the little girl is pretty and vivacious.

"Cheyenne Days" entertained.

Chas. Birsight, Loos Brothers, Margret Quinn and company, sang Benedict songs, including "Dancing Shoe," "Mississippi Steamboats on Parade," "Dear old Dad," and several others. Marie Hart, very pretty and versatile, her gowns, placed correct and walked stack wire. "Orange Blossom Time in Loveland" went big. Hart's also stage operatic selections. She has beautiful wardrobe and splendid appearance.

Eddie Clark and Two Roses, instrumental singing act, went over big.

Reed Brothers entertained immensely.

Lottie Mayer's Diving Girls gave a lively exhibition. *Block.*

SUPPLEMENTAL ROUTE LIST.

Bragg & Bragg Show (Add'l)—Bath, Me., 27-April 1.

"Lure, The"—Buffalo, N. Y., 27-April 1.

MacFarlane, George—Cleveland 27-April 1.

Millen Players—Lorain, O., 20-25.

Millette Comedy Co.—Daveeboro, Ga., 20-25.

Nutt, R. C. Comedy Players—Souriais, Tex., 20-25.

Starr, Frances (David Belasco, mgr.)—New Haven, Conn., 29.

Stedrick Talbot Stock—Sterling, Ont., Can., 20-25, Picton 27-April 1.

Swain, W. I., Show—Slidell, La., 20-25.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

THREE STARS HERE.

MARCH 20, 1916.

Three great stars (Margaret Anglin, E. H. Sothern and Ethel Barrymore) invade Chicago simultaneously to-night with widely varied offerings. Margaret Anglin came to the Princess with Shakespeare's "The Taming of the Shrew," supported by Lawson Butt, Frederick Lewis, Clark Eckstrom, Herbert Percy, Edythe Latimer and Howard Lindsey. E. H. Sothern opened his farewell tour at the Blackstone with "The Two Virtues." "Our Mrs. McChesney" is the name of the comedy which brought Ethel Barrymore to Powers'.

March 26—"Everyman's Castle," a new play by William Anthony McGuire, will be acted at the Cort.

March 27—The Theatre Francaise d'Amerique, composed principally of players well known on the Paris stage, now in America on account of the war, will begin a fortnight's engagement at the Central Music Hall in an extensive and varied repertoire of classic and modern French works.

April 2—Julia Arthur, long absent from the Chicago stage, will return to the Grand in "The Eternal Magdalene."

May 15—"A World of Pleasure" will begin a Spring and Summer engagement at the Palace.

CHICAGO (John J. Garrity, mgr.)—"Town Topics," third week.

POWERS' (Harry Powers, mgr.)—Ethel Barrymore, in "Our Mrs. McChesney," first week.

BLACKSTONE (Edwin Wapler, mgr.)—E. H. Sothern, in "The Two Virtues," first week.

GARRICK (John J. Garrity, mgr.)—"Experience," thirteenth week.

ILLINOIS (A. Piton Jr., mgr.)—Montgomery and Stone, in "Chin Chin," eighth week.

PRINCESS (S. P. Gerson, mgr.)—Margaret Anglin, in "The Taming of the Shrew," first week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," sixth week.

CORT (U. J. Hermann, mgr.)—"His Majesty, Bunker Bean," twentieth week.

GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Rio Grande," first week.

LITTLE (A. Browne, mgr.)—"The Charity That Began at Home," eighth week.

VICTORIA (H. C. Bresloski, mgr.)—Week of 19, "Along Came Ruth."

IMPERIAL (Will Spink, mgr.)—Week of 19, "Any Man's Sister."

NATIONAL (J. F. Barrett, mgr.)—Week of 19, "What Money Can't Buy."

COLUMBIA (Wm. Roche, mgr.)—Week of 19, the Rosetand Girls.

HAYMARKET (I. H. Herk, mgr.)—Week of 19, stock burlesque.

GAIETY (R. S. Schoenecker, mgr.)—Week of 19, U. S. Beauties.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 19, the Winners.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 19, the Sporting Widows, in "All in Fun."

"RIO GRANDE" MOVES.

"Rio Grande," which made a distinct impression at the Blackstone a few weeks ago, was transferred to Cohan's Grand last Sunday night.

CHICAGO HARMONY NOTES.

MOVING.

Will Rossiter is the latest Chicago publisher to join the "Randolph Street movement," for on May 1 will find him comfortably situated in an entire floor of the building marked by Henrici's Restaurant, where provisions are being made for at least eight piano rooms and elaborate business offices. Many acts have been in the habit of seeking out the "blond boss" in his business office in the Marine Building on Lake Street (where he occupies the greater part of two floors), despite the fact that he maintained a large professional suite in the Grand Opera House Building, and his friends will doubtless be glad to know that the new offices will be so arranged that they may "see the boss" without needing to wander from the professional rooms. Rumor has it that Leo. Feist's Chicago office will occupy the entire third floor of the Grand Opera House (moving over from the Randolph Building), and that F. J. A. Forster (now on the third floor) will move to the fourth floor and occupy the suite now held by Will Rossiter.

LEAHY WITH LA SALLE.

Tommy Leahy, the well known entertainer, has joined the staff of the La Salle music publishers; he is ably assisting Abe Olman popularize "Come Along to Carolina."

NEW YORK GETS GUS.

Gus Kahn left hurriedly for New York, via the Twentieth Century, last Thursday, having been summoned on a mission the nature of which was kept absolutely secret. Mrs. Gus Kahn (Grace Le Boy) remained in Chicago.

IN THEIR ACTS.

Besides Misses Lightner and Alexander, at the Palace last week, Patricola (at the Hip) and Spencer and Williams (at the Wilson) reported "big doings" with "Morning, Noon and Night." "Walkin' the Dog" is making a big hit in "Chin Chin," sung by the Six Brown Bros. Both numbers are published by Will Rossiter.

WEATHER A FACTOR.

All the boys on the outside staffs of local publishing offices found weather conditions of the last few weeks a big detriment. March is living up to its reputation of being the meanest month in the year, from a changeable weather standpoint. It's no cinch to go back stage of half a dozen houses, or try to get up and sing a song in several theatres, when the light Spring overcoat you hauled out early in the morning, because the sun looked so nice, proves absolutely untenable in the face of the blizzard that flew in, unannounced, in the evening. It's equally hard to enthuse over your wares to acts that "have to be shown" when you've got an attack of *la grippe*, which makes a hall bedroom seem like paradise.

COLORED WRITERS.

The little song writing money that is "banging around loose" in Chicago seems to be going into the pockets of colored writers. Many of the boys from lower State Street are flashing diamonds given them as tokens of appreciation by publishers who found their output profitable. Will Rossiter has always taken great interest in the compositions of Shelton Brooks, and William McKinley has reaped a harvest on Clarence Jones' ideas. Both these Western publishers are taking numbers from James (Slip) Bates almost as quickly as the compilers them, while Spencer Williams has crept into many local catalogues.

GAIL JOINS STAFF.

Gail Bandell, the all around professional office assistant, who gained quite a rep. while with the Sybil Cohan, is now a firm fixture of Jos. W. Stern's Chicago office. She's a cheery, little body, and her influence around an office is "all to the good."

JEAN WRITING.

Jean Oliver, the politician singer, who works in the county building by day and stages amateur theatricals by night, singing patriotic songs like "Uncle Sam Won't Go to War" between meals, is writing a batch of new lyrics that look more than average good. Many of them have been accepted by local publishers.

KEEP THEIR CREWS.

The fact that most of the Chicago firms and branch offices are keping their pluggers working constantly is a pretty good indication that most of them expect to put over some big hits in record time. Publishers usually spend money in the expectation of getting it back.

S. W. V. M. ASSN.

The Southwestern Vaudeville Managers' Association is a new circuit in the Southwest which is booked from the Pantages office in Chicago by Charles E. Hodkins, and which starts off like it meant it. Booking popular priced vaudeville in that section to a state of permanency it has not enjoyed heretofore. The new circuit consists of houses that play the shows intact. Every theatre office has had the same acts one consecutively, avoiding the loss of time which has been the greatest complaint on the part of acts making that territory. The first show under the new arrangement opened at the Broadway in Tulsa, Okla., and won the highest praise from the management, who fairly raved over the various acts—Jack and Jessie Gibson, Maley and Woods, Jimmy Green, and "Revue de Luxe." The artistic efforts of Dan Maley and Mildred Woods won high praise from the critics; the fun of Jimmy Green went over with a rip roaring hit; Jack and Jessie Gibson won all theatregoers, and "Revue de Luxe" was pronounced the best musical comedy offering yet seen down that way. Other acts which have opened on the circuit are: Three Rianos, Five Valentinos, Dalto Freres and company, Reed St. John Trio, Victoria Trio, Zella's Pets, Creo, Paul Francis and Ruth Demar, the Belmont Girls, and Cleveland and Terlailes.

AMERICAN HOSPITAL NOTES.

HARRY LOCKHART, late of Lloyd Sabine Company, is making daily progress, following operation for appendicitis.

PRINCESS IDRIL, of Eddie Shafer's Burlesquers, has left the hospital.

FLORENCE LOEFELLE, of Colonial Minstrel Maids, has also been discharged, in excellent condition.

EDNA TERRY, of Watson & Wrothe's Burlesque Show, will soon leave.

PAULINE CRAWFORD, of acrobatic fame, is still suffering with very bad double pneumonia.

RUTH RAING, of Monte Carlo Girls, will undoubtedly make an uninterrupted recovery.

MAY DUFFY, of Duffy and May, acrobatic act, has left, entirely recovered.

FLECIA BERNARDI has left, after spending just one week following an operation.

ARTHUR DEMING was brought to the American in an unconscious condition, suffering with erysipelas of the face and complications. He is reported out of danger.

MRS. HAZEL HASEMAN, cashier at McVicker's Theatre, has been confined to her home for a few days.

JAMES BROJES is another patient. He expects to leave very soon.

LILLIAN LANGTRY (Lady De Bathe), playing the Majestic Theatre this last week, slipped on the sidewalk while entering her taxi to be driven from the Blackstone Hotel to the theatre and dislocated her elbow. Dr. Thorek attended her. At present writing she has left to play in Indianapolis.

HARRY HOUDINI has donated a ward, to be known as the Houdini Ward, in the new American Theatrical Hospital.

THE STROLLERS.

The Strollers' revel on April 9, at Powers' Theatre, is expected to be even a more successful benefit than their first affair of the kind held last year. The different committees are hard at work, and every indication points to a highly enjoyable affair.

The Strollers held a "Dutch lunch" for members and their friends at the clubrooms at 14 N. Dearborn Street, Chicago, last Saturday night.

George M. Cohan was a visitor to the Strollers' clubrooms on his recent visit to Chicago.

Mrs. Jack Montgomery has presented the Strollers with a file of *The Green Book* since the first issue.

DEATH CLAIMS PIONEER SHOWMAN.

Chas. H. McConnell, "Chicago's gamest showman," died last week after turning life's seventy-fifth mile post. After the Civil War (in which he served) he established the first show printing business in Chicago, the National Printing Co., at 118 Monroe Street. In 1883 he took over the old Columbia Theatre, but unprofitable investments in a big paper company plunged him into debt after he had made over $000,000. He recouped his fortune in the drug business and paid all his old debts long after they had been outlawed. He is survived by his widow, Mrs. Clara V. McConnell, and his daughter, Mrs. Corn E. Wright. The body was cremated.

PREPAREDNESS AND FIRE.

An actor's wit, combined with a manager's oratory, prevented a panic at the Blackstone Theatre, Chicago, last Friday night, when, a few minutes after the curtain rose, big waves of smoke entered the auditorium. The audience started for the exits, and were on the verge of panic. Richard Bennett deserted his part of "colonel" in the play, stepped to the footlights and said: "There is no danger at all. If you like, we'll ring down the curtain and you can go out and see what is happening." Some availed themselves of the invitation, and ushers showed them that the scare originated in a smoking ventilator outside of the theatre, into which some careless person had thrown a cigarette. The smoke had been drawn into the theatre through the ventilator. After the first act, Manager Powers made a brief speech, saying: "This is a time of preparedness. You read about it everywhere and ought to practice it. The theatres of Chicago are the safest in the world. Their audiences ought to be the best prepared in the world. I thank you." The speech put the audience in a humor to thoroughly enjoy the remainder of the performance.

OUTSIDE THE LOOP IN CHICAGO.

COMPREHENSIVE REVIEWS OF ACTS SEEN IN NEIGHBORHOOD HOUSES—"WHO'S WHO" AND WHAT THEY DO.

(*Special to* THE CLIPPER.)
CHICAGO, March 18.

ACADEMY.

Joseph Pilgrim, Mgr.

A word of praise is due Thomas Carmody for the wonderful selection of acts that appeared at the Academy Theatre for the first half of the week.

The Dares (novelty equilibrists), lady and man, first appearance in Chicago, opened the show in an artistic manner. The man is well built and possesses considerable strength. The lady has wonderful control of her muscles, and makes a change of wardrobe while standing on her partner's head. They carry special scenery, which gives the offering a splendid sendoff.

Victor Foster and Evelyn MacVay, presented an act, entitled "By the Swanee River," full of good singing, talking and dancing. They carry special scenery showing the interior of a Southern mansion house by the banks of the river. The lady in the act has a cunning way, and offers a few songs in a lively style. The man possesses a splendid high baritone voice, and renders old fashioned melodies. His appearance is that of a Bean Brummel, and his walk is very graceful.

Rosa Fenton Players, "A Burlesque Travesty," were the laughing hit of the bill. The cast consists of two ladies and two men, who handle their lines to perfection.

Willing and Jordan, in songs of the day, were the real applause hit of the bill. The songs are new numbers, including "Love Me or Leave Me Alone"; although this song is a bit old just now, the lady puts it over with a bang. She also offers an English and Italian version, which goes over in a like manner.

Little Hip and Napoleon, a man and an elephant closed the show, giving a wonderful exhibition of animal intelligence. The crowd left the theatre after the last trick was finished, and went away well satisfied, after a couple of enjoyable hours. *Block.*

(LAST HALF.)

An interesting bill from start to finish was what Thos. Carmody gave the patrons of the Academy Theatre.

Greta Von Bergens opened the show and gave an exhibition of physical culture and contortionist work, also handling a good line of comedy talk which helped the act considerably. Greta's act is not only interesting from an instructive standpoint, but also puts the audience in the right mood for enjoying an entire bill. She is very magnetic.

Amoros Trio offered a neat musical act, which scored instant favor. The men are thoroughbred musicians.

Hickman Bros. and company presented a comedy sketch, entitled "Two Ways to Love." The act consists of four clever people playing the parts of property man, stage hand, leading woman and an actor and actress. The cast works with lots of ginger, and not a moment is lost.

Lulu Coates and her Collegians offers a routine of singing and dancing which was heartily enjoyed. The act was originally seen in a different time, where it belongs.

Agnes Von Bracht sang several high class songs in good voice. Miss Von Bracht makes a good appearance, and her voice shows careful cultivation.

Camille Trio closed the show with a comedy triple bar act, to solid rounds of applause. *Block.*

GRAND.

(Wm. Johnson, Mgr.)

Musical Storys, a combination of singing, piano and xylophone playing, opened the show. The lady, who wears pretty gowns, makes a good appearance, possesses a pleasing voice and sings "Cumberland," "Wonderful Mother" and "Are You From Dixie?" The man is a good musician, and received applause for his solo numbers.

Walter Clinton and Julia Rooney were a sensation. They have added a violin and ukulele to the act since last seen around here. Their opening song, "You're a Little Wonder Dear," is put over with vim and dash. While Julia is making a change, a picture is thrown on the screen showing her making the change to a bell hop. She then goes into a fast clog dance, which is great. Walter also makes a change to a full dress suit, and sings "Father Yodel Soup," which is a big scream for him. They close with a song and dance.

Juggling Bannans also entertained.

Baster and Bailey (colored) offered a routine of singing, talking and dancing.

Happy Harrison and company, consisting of a trained dog, cat, monk and a kicking mule, named Dynamite. The lady wants one dollar a minute for any one to ride the mule, who is a great kicker and comedian. Great closing act. *Block.*

(LAST HALF.)

Anita and Willisch, lady and man, in comedy juggling and posing, opened the bill. Anita is a good juggler, and his comedy "line of talk" is worthy of mention. The lady has a splendid figure, and her posing reminds one of visiting the art institute. It's a good act and would do well on any good bill.

Marie Dreams sang "Mother's Rosary," "Simple Melody," "Araby" and "Dear Old Girl," rendered in a select manner and a good "baritone." She wears some nice costumes.

"Princess" Ka offered the same routine of dances that she did in the other Chicago houses.

Baster and Bailey held over for the balance of the week, were the hit of the bill. These boys have a good line of cross-fire talk, which is put over in a lively manner. Their dancing is great.

Prevost and Goulet close the bill with a fast routine of comedy tumbling and instrument playing. The crowd showed its appreciation by sticking to the finish. *Block.*

AMERICAN.

E. Louis Goldberg, Mgr.

Sherman, Van and Hyman, whose names appeared in the big electric sign, and who were the last leaders engaged the night of the bill. The act is well known and is always sure to score a hit, but words could hardly express what they did at the American Theatre, which is known for its audiences. The boys sang several comedy numbers, and then Van sang "Don't Bite the Hand," and the audience simply stood up and yelled for more. They sang "Glory Wagon" for a closing number, and were forced to bow about a dozen times before the audience consented to let them go.

Jack Birchley (contortionist) opened the show in real big time fashion. Jack works in a lively manner, and his work was heartily enjoyed.

Santos and Hayes, billed as "The Girls With the Big Voices," sang numerous songs from start to finish with their songs and talk.

Florence Bell and company, in a dramatic playlet entitled "The Acquittal," proved to be interesting.

Juliett's monks offered a dog and monkey act entitled "A Day at the Races," which proved amusing to both old and young. *Block.*

(Last Half)

Five Martels, billed as "The Wheeling Whirlwinds," opened the show with a fast routine of bicycle riding.

Adolphe, an accordionist, played several popular and old melodies, including "Daughter of Mother Machree" and "Are You From Dixie."

"Jimmie Hamilton," two ladies and a man, assisted by a stage hand, was the hit of the bill. Credit is more due to the brown faced comedian.

Hazel Kirke Trio entertained with songs and dances. The act starts off all right, and there is no need for the lady to offer suggestive movements. The male singer is immense, and puts his work over in a neat manner.

Charlie, Fatty and Mabel, in closing position, were interesting—although nothing like the original people. *Block.*

AVENUE.

(Louis Weinberg, Mgr.)

Five real big time offerings were seen at the Avenue Theatre the first half of the week. Manager Weinberg, who knows real talent when he sees it, has given us a splendid list for the wonderful bill provided.

Bennington Sisters, two pretty girls with good voices and appearance, were chosen to open the bill. The girls have beautiful gowns and know how to wear them. They sing "Gasoline Lizzie," "Can't Get Along With or Without Them," "Old Kentucky Home," "Mother's Rosary" and "You're Only Mad My Disposition," which they put over with vivacity. Had this act been in another spot on the bill it would have been a sensation.

Sullivan and Mason, two singing comedians with good harmony voices, scored an individual hit, "Loveland Days," "You'll Be There" and "Good-by, Good Luck, God Bless Luck," were three of the big hits used.

Frank Stafford and company repeated the success scored in all the other houses they played in Chicago.

Harry B. Lester, in songs, stories and impersonations, was worth the price of admission alone. Harry has often been seen on the big time where his success was always his.

Cummin and Seaham, billed as two real eccentrics, closed the show, holding the crowd well. *Block.*

CENSOR UNDER FIRE.

Maj. Funkhauser, head of Chicago's moral squad, whose "wings were clipped" frequently, because of his zeal regarding film censorship, by the National treasury last week because he was accused of permitting friends to view parts of objectionable films "cut" in the censorship process. The situation is aggravated when Willie Hale, a third on the eligible list, was made chief moving picture censor, because he was the highest male aspirant, despite the fact that two women had higher averages. An endeavor to inject scandal was found in the fact Hale refused to accept a desk from moving picture people, but he denied any bribe aspect by declaring that it was a cheap desk (worth no more than $1.50), which was about to be given to the janitor for wreckage.

INVADES TWO PLACES.

One strange feature of the neighborhood dramatic theatres for the present week lies in the fact that "Along Came Ruth" is on view at two outlying houses simultaneously. A traveling organization is presenting it at the Imperial (on the far West side), while the National Theatre's stock company is presenting it on the South side.

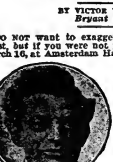
CAWTHORN WILL RETURN TO VAUDE.

When "Sybil" closes its run Joseph Cawthorn will be seen in Keith vaudeville.

WHITE RAT NIBBLES.

BY VICTOR Y. YARS.
Bryant 8780.

DO NOT want to exaggerate, nor do I want to boost, but if you were not present Thursday night, March 16, at Amsterdam Hall, on West Forty-fourth Street, you sure missed New York's big dance event.



BELOW is a letter I received from an aspirant to "Ratdom," Thos. J. McElhaney. How, Thomas, how certainly are eligible, and the order would be pleased to have you a member. The governors of organization are *all* pronounced showmen, who are a crew and will be actors' ____actors.

Cost now to join, $10, and an ex.-as $5 at fees when notified you are accepted. The mere fact that you are benefiting a multitude of performers would suffice to become one of many striving for our welfare.

"MANAGEMENT White Rats, New York City.

Gentlemen: Your interesting activities, as set forth in NEW YORK CLIPPER, have aroused me to interest. I am a dramatic performer, 'free,' white and twenty-one.

"If I am eligible to membership, would be pleased to have details concerning expense entailed, benefits, etc. Respectfully, T. J. McELHANY, 503 Church Street, Vincennes, Ind."

No Smirl and Kenner are not playing together, but Sunday last they met and said hello.

Bessie Clifford nils for Keith's to fill an eight weeks' engagement, then goes to London to join a "Revieve."

A few performers registered at Rexford Hotel, Boston, Mass., are: Jack Harter and wife, Steve Paul, Lonzo Cox, Mr. and Mrs. Henry D. Cuny, Anna Belle, Kitty Faye, Chas. Morris, Bobt. Milliken, Helen Wilson, Miss Bert Mayer, Nellie Mason, Thos. Conrad, Adele Wagner, Max Wagner, Lewis, John Orren, Mr. and Mrs. Davis, Shell Lawrence, L. C. Shackley, W. E. Mortland, A. M. Cohen, Pete Barron, the Hebrew comic, Mr. and Mrs. R. J. Mackey, Joe Cook, Dave Hoffman, Willie Fields, Violet Phillips, Reta Shelby, Madeline Doll, Wallis and Wallis.

JACK WALLS unfortunately broke his wrist while in action on stage of Thompson Theatre, Charlestown, Mass. 'Twill be some time before Jack will be able to do a double.

LOU MILLER, celebrated chin piece delineator, has joined Harry West.

WILLIE WESTON should feel proud, placed on an all star program, following eight numbers who, in their respective line, enacted most everything and anything worth while in the way of vaude. He made it still harder, Willie followed thirty-five minutes of patbos rendered by Alexander Carr and company.

Now, in Jacksonville, Fla., working like a trooper for the Dixie Film Co., is Ernie Stelle. Ernie pens the scenario looks good to him. The title of photoplay is "Hearts and Trumpets." On his arrival in Jacksonville he had the pleasure of meeting Joe Schroder and Bill Burt, both boys living nicely in Rimdom.

CHARLIE SHARP is now a full fledged picture actor, the day is here, and the next is "Lights." 'tis a funny world.

FRANK CARMAN mourns the loss of his beloved brother. Papers had it circulated that 'twas his mother. He received the message at the Towers Hotel, Camden, N. J., and immediately he rapidly, via taxi, hotook himself to Penn. Depot. His place on bill was filled by Home and Kirby.

VIA THE NEW YORK CLIPPER, Arthur W. Matthews sends his best regards to Billy Reeves.

GEORGE BRYAN, with "Experience" Co., mourns the loss of his beloved wife, Leah Berry.

THERE is a News and Sews Rack stand located in lobby.

JOE MACK is up and around, looks well, and uses cane to assist locomotion.

YOU certainly have sympathy for your loss was a heavy one when Hildred Emmett passed away. Accept same, Hughie, from your friend, Victor Y. Yars.

BROTHER AL. GILBERT left the hospital last week, and after a few days was able to be up and about, through Dr. Freeman's efforts.

BROTHER TERENCE HOGAN is still suffering from a sprained back and confined to his home, 328 West Forty-fourth Street.

BROTHER JOHN FENTON, at the Bellevue Hospital, has greatly improved and doing nicely.

BROTHER JOSEPH DUNCAN, of Maude Adams' Co., is now well, and resumed work.

BROTHER HOWARD A. PERSON, confined to the New York Hospital for gastritis, is well taken care of and improving.

THE wife of Brother Byrde was ill in bed for the past week, and has fully recovered after an operation by Dr. Harry Freeman.

"POLITUS" PRODUCED.

(*Special to* THE CLIPPER.)

MILFORD, Mass., March 17.—The first presentation on any stage of "Politus," the religious drama, took place March 12, at the Opera House, Milford, Mass. The cast included professionals and members of the St. Mary's Academy Dramatic Club in smaller roles. An elaborate production was given, and the performance was highly creditable. The play was repeated Sunday matinee, 19.

MRS. HANK BROWN is very low with an attack of acute appendicitis.

COLUMBIA AMUSEMENT CO. SELLS A. B. A. STOCK.

BIG MEETING TO BE HELD MARCH 24.

The stock in the American Burlesque Association, held by the Columbia Amusement Co., was sold to Judge Mailer, of Cincinnati, at the meeting held in the latter company's offices, on Thursday, March 16.

The American Burlesque Association at the meeting to be held Friday, 24, will be reorganized as a body with interests entirely distinct from the corporation controlling the wheel known as the number one.

Several changes in the personnel of the directorate will be made, and there may also come before the body the question of acquiring new houses, transfers of franchises and other matters effecting the routine for the balance of this season and next.

MIDNIGHT MAIDENS.

RATING.

Book	Costumes	Scenery	Principals
90	100	100	100
Comedy	**Chorus**	**Olio**	**Numbers**
90	100	100	100

Pete Curley and Frank Lynch teamed up very well in this show, Curley, with his changeable voice, and Lynch, with his Mutt nose. They turned up together at opportune moments, as street cleaners, sailors, and at other odd jobs, and generally were successful in getting the laughs.

Billy Walsh played a navy officer, as did Bob Calvert, and they were very much concerned in some plans, which Norma Bell, as a foreign agent, secured by substitution.

John Larkins, the man in black, was a messenger boy, then the driver of the two men cab horses, a la *Marion*, and did well in his comedy role, also in his specialty. Miss Bell acted and sang well, and also showed to good advantage, leading the march song, "The Flag I Love," for several encores.

Rose Kessner was a grotesque old maid with good comedy results, and she showed some startling contortion work and clever high kicking in conjunction with her excellent character impersonation.

Jean Leonard, as the soubrette, qualified in looks, and did fairly well in several of her numbers, including "I'm Simply Crazy About You," for which a couple "stalled" for orchestra seats. Tony Shane and Ed. Bisland, completed the cast.

The star-seeing telescope was brought on for some laughs.

"Suwchanna Shore," by Bob Calvert; "Joyous Love," by Miss Bell; "If I Had a Girl Like You," by Billy Walsh and Jean Leonard; "Liza," by John Larkins, for several encores, and a flag and drum finish, showing flags of all nations, were the routine of numbers.

The olio was opened by the Three Buelows Girls, graceful dancers and performers on the bicycle. They showed many pretty tricks on the slender pathway.

Calvert, Shane and Bisland sang "Bom-Bom-Bay," "Memories" and "Too Good to Be True" to good applause.

Walsh, Lynch and Miss Lawrence showed their sketch, "Along the Erie," with good results: Billy Walsh singing "The Same Sweet Girl" for an encore.

Jolly John Larkins sang "I Got There Just the Same" and "That's Why I Am Happy All the Time."

In the second act, the scene is shifted aboard ship, with Curley and Lynch as stowaways.

Santiago," by Miss Bell; Miss Kessner's specialty; "Louisville," by Miss Leonard; "Love, Love, Love," were some of the catchy numbers.

The chorus included: Margaret Cushman, Gertrude Lawrence, Ada Mowatt, Helen Wilson, Glory Kelley, Karol Burns, Isabel Kelley, Carrie Bestland, Musette Ramsey, Marie Mason, Hilda Shane, May Keefe, Agnes Foster, Dolly La Forde, Carrie Strong, Clementine Howard, May Wagner, Rose Gordon, Nellie Harley and Flo Wagner.

The staff: B. W. Chipman, manager; Sam Reeder, business manager; Wm. Walsh, stage manager; H. Shubert, musical director; Frank Neville, carpenter; Thos. Conrad, property man; George Gordon, electrician. Mill.

SIMPLEX FOR MRS. REEVES.

Mrs. Al. Reeves celebrated her own birthday, along with Washington's Birthday, Feb. 22, and accepted from Al., on that day, a new seventy-five horse power, inside drive Simplex auto. Mrs. Reeves has been driving for the past ten years, and as far as known, is probably the only lady driving a high power Simplex in the streets of Greater New York. She has never met with any accidents, and has been stopped but twice, the judge letting her go on both occasions.

PARISIAN FLIRTS NOTES.

Instead of laying off this week the show is playing the Academy Theatre, Jersey City.

Duffy, Geisler and Lewis have put all new members in their olio act. This trio has several offers for Summer stock, and they are also wanted for cabaret work at Atlantic City.

Several theatre parties were in evidence last week at the Olympic, the largest of which were Irving Becker's Bronx followers, and the Rockaway Beach party.

Geraldine Fleming has recently had several opportunities to display her talent as soubrette understudy. Geraldine knows how to lead numbers well, and is a very good acrobatic and novelty dancer.

Nearly all the members of the company took in the White Rats ball last Thursday night, and pronounced it a most enjoyable affair.

Lillian Lawrence will handle the ducats at a park theatre at Providence, R. I., during the Summer months.

Dave Vine and Luella Temple are suffering from throat trouble at present.

Lillian Fowler has never entirely recovered from the effects of a swollen jaw, caused by falling on a chair at Trenton, and is back at work again.

"Charlie" Schwartz, musical director, reports the present season as one of the most pleasant of his career.

AUTO GIRLS WELL RECEIVED.

Teddy Simons and James J. Lake's Auto Girls made a four days' stop at the Gilmore, March 15-18, and were most favorably received by good houses. The Springfield press giving them the credit of being one of the best shows yet seen at the Gilmore. Carol Schroeder is most comely and contributes some pretty dance numbers. Madeline Webb furnished no end of fun, her size being a big assets. James Lake and Harvey Seymour made big hits. The chorus and costumes are over the average.

AL. GREEN, comedian, with the Al. Reeves Company, was married March 11, to Dolly Mead, of the chorus, with the same show, in Montreal, Canada.

THE GRAND, Trenton, N. J., has been bought by the Holding Realty Company. The Grand is playing American Wheel burlesque, under a lease to the Spiegels, holding to 1919.

SAM ROBINSON has returned to New York from Pittsburgh, Pa., as the lease of the Academy has been taken over by a new management.

BEN WELCH played the Yorkville and Columbia, both Monday afternoon and evening, and the Century also in the evening. This week she is at the Orpheum, Brooklyn, the show laying off.

THE AUTO GIRLS play the Garrick, New York, this week. Next week they will change dates with the Lady Buccaneers, and will play the Olympic, New York, under the title of the Jolly Grass Widows, using the same title for the Philadelphia date week of April 10.

AT THE YORKVILLE, New York, Tuesday is china dinner set night; Wednesday, amateurs; Thursday, silk stockings; Friday, dancing contest.

FLORENCE MILLS has signed again for next season with Charles Waldron's Bostonians.

JOSEPH H. BERGMAN, treasurer at the Academy, Jersey City, N. J., is in his fourth season and attending to business all the time.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Gaiety, Boston, 20-25; Columbia, New York, 27-April 1.
BEHMAN SHOW (Jack Singer, mgr.)—Orpheum, Paterson, N. J., 20-25; Empire, Hoboken, N. J., 27-April 1.
BON TONS (Ira Miller, mgr.)—Miner's Bronx, New York, 20-25; Empire, Brooklyn, 27-April 1.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Empire, Newark, 20-25; lay off 27-April 1; Hurtig & Seamon's, New York, 3-8.
BOSTONIANS (Frank S. Pierce, mgr.)—Empire, Hoboken, 20-25; Casino, Phila., 27-April 1.
BILLY WATSON'S BIG SHOW (Wm. F. Rice, mgr.)—Grand, Hartford, 20-25; Jacques, Waterbury, Conn., 27-April 1.
DAVE MARION'S (Bob Travers, mgr.)—Gayety, Buffalo, 20-25; lay off 27-April 1; Syracuse and Utica, N. Y., 3-8.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Palace, Baltimore, 20-25; Gaiety, Washington, D. C., 27-April 1.
GLOBE TROTTERS (M. Saunders, mgr.)—Empire, Albany, N. Y., 20-25; Casino, Boston, 27-April 1.
GAY NEW YORKERS (Harry Leoni, mgr.)—Empire, Brooklyn, 20-25; Colonial, Providence, 27-April 1.
GYPSY MAIDS (W. V. Jennings, mgr.)—Park, Bridgeport, Conn., 23-25; Miner's Bronx, New York, 27-April 1.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Colonial, Providence, 20-25; Gayety, Boston, 27-April 1.
GIRL TRUST (Louis Epstein, mgr.)—Gayety, Detroit, 20-25; Gaiety, Toronto, Ont., 27-April 1.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Gayety, Pittsburgh, 20-25; Star, Cleveland, 27-April 1.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Casino, Boston, 20-25; Grand, Hartford, 27-April 1.
MAJESTICS (Fred Irwin, mgr.)—Colonial, Dayton, O., 20-25; Empire, Toledo, O., 27-April 1.
MANCHESTER'S (Bob Manchester, mgr.)—Star, Cleveland, 20-25; Colonial, Dayton, O., 27-April 1.
MAIDS OF AMERICA (Frank McAlear, mgr.)—Lay off 20-25; Syracuse and Utica, N. Y., 27-April 1.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Syracuse and Utica 20-25; Gaiety, Montreal, Can., 27-April 1.
MIDNIGHT MAIDS (B. W. Chipman, mgr.)—Columbia, New York, 20-25; Casino, Brooklyn, 27-April 1.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Gayety, Toronto, Ont., 20-25; Gaiety, Buffalo, 27-April 1.
PUSS PUSS (Al. Lubin, mgr.)—Casino, Brooklyn, 20-25; Empire, Newark, 27-April 1.
ROSELAND GIRLS (Ben Mills, mgr.)—Columbia, Chicago, 20-25; Gaiety, Detroit, 27-April 1.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Empire, Toledo, O., 20-25; Columbia, Chicago, 27-April 1.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Jacques, Waterbury, Conn., 20-25; Hurtig & Seamon's, New York, 27-April 1.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Gayety, St. Louis, Mo., 20-25; Star & Garter, Chicago, 27-April 1.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Berchel, Des Moines, Ia., 20-25; Gaiety, Omaha, Neb., 27-April 1.
SPORTING GIRLS (Bob Simons, mgr.)—Star and Garter, Chicago, 20-25; Berchel, Des Moines, Ia., 27-29.
STAR AND GARTER (Asa Cumings, mgr.)—Gaiety, Washington, D. C., 20-25; Gaiety, Pittsburgh, 27-April 1.
SMILING BEAUTIES (Ben Harris, mgr.)—Gayety, Omaha, Neb., 20-25; Gaiety, Kansas City, 27-April 1.
SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Casino, Phila., 20-25; Palace, Baltimore, 27-April 1.
TOURISTS—Hurtig & Seamon's, New York, 20-25; Orpheum, Paterson, 27-April 1.
TWENTIETH CENTURY MAIDS (E. E. Patton, mgr.)—Gayety, Montreal, Can., 20-25; Empire, Albany, N. Y., 27-April 1.
WATSON & ROTHIS SHOW (Harry Rosenthal, Mgr.)—Gayety, Kansas City, 20-25; Gaiety, St. Louis, 27-April 1.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—St. Joseph, Mo., 22-25; Century, Kansas City, 27-April 1.
AUTO GIRLS (Ted Symonds, mgr.)—Garrick, New York, 20-25; Olympic, New York, 27-April 1.
BEAUTY SMITH AND POLLY (Lou Stark, mgr.), Wilkes-Barre, Pa., 22-25; Binghamton, N. Y., 27, 28; Amsterdam, N. Y., 29; Hudson, Schenectady, 27-April 1.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Savoy, Hamilton, Ont., 20-25; Cadillac, Detroit, Mich., 27-April 1.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Youngstown, O., 20-22; Akron, O., 23-25; Empire, Cleveland, O., 27-April 1.
BIG CRAZE (Joe Levitt, mgr.)—Star, Toronto, Ont., 20-25; Savoy, Hamilton, Ont., 27-April 1.
CRACKER JACKS (Walter Greaves, mgr.)—Gay-

sty, Baltimore, 20-25; Trocadero, Phila., 27-April 1.
CABARET GIRLS (Lewis Livingston, mgr.)—Corinthian, Rochester, N. Y., 20-25; Star, Toronto, Can., 27-April 1.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Pall River, Mass., 20-22; Worcester 23-25; Howard, Boston, 27-April 1.
CHARMING WIDOWS (Sam Levy, mgr.)—Star, Brooklyn, 20-25; Yorkville, New York, 27-April 1.
CITY SPORTS (L. E. Sawyer, mgr.)—Empire, Cleveland, O., 20-25; Penn. Circuit 27-April 1.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Olympic, Cincinnati, 20-25; Colonial, Columbus, O., 27-April 1.
FROLICS OF 1915 (Frank Lalor, mgr.)—Colonial, Columbus, O., 20-25; Music Hall, Akron, O., 27-April 1.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Amsterdam 23; Schenectady 24, 25; Corinthian, Rochester, N. Y., 27-April 1.
FRENCH MODELS (Harry Rose, mgr.)—Yorkville, New York, 20-25; Gaiety, Phila., 27-April 1.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Standard, St. Louis, 20-25; Gaiety, Chicago, 27-April 1.
HELLO, PARIS (Wm. Roehm, mgr.)—Trocadero, Philadelphia, 20-25; Grand, Trenton, N. J., 29-April 1.
HELLO GIRLS (Louis Lesser, mgr.) — Gaiety, Philadelphia, 20-25; Wilkes-Barre, Pa., 29-April 1.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Howard, Boston, 20-25; Gilmore, Springfield, Mass., 27-April 1.
JOYLAND GIRLS (Sim Williams, mgr.)—Star, St. Paul, Minn., 20-25; St. Joseph, Mo., 29-April 1.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Grand, Trenton, N. J., 22-25; Star, Brooklyn, N. Y., 27-April 1.
MILITARY MAIDS (M. Weinstock, mgr.)—Gayety, Brooklyn, N. Y., 20-25; Fall River and Worcester, Mass., 27-April 1.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Century, Kansas City, Mo., 20-25; Standard, St. Louis, 27-April 1.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gayety, Minneapolis, 20-25; Gaiety, St. Paul, 27-April 1.
PAT WHITE SHOW (Pat New Teller, mgr.)—Penn. Circuit 20-25, Gaiety, Baltimore, 27-April 1.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Academy, Jersey City, N. J., 20-25; Gayety, Brooklyn, 27-April 1.
RECORD BREAKERS (Jack Reid, mgr.)—Gayety, Milwaukee, 20-25; Gaiety, Minneapolis, 27-April 1.
REVIEW OF 1916 (Henry P. Dixon, mgr.)—Gilmore, Springfield, Mass., 20-25; Garrick, New York, 27-April 1.
SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Columbia, Grand Rapids, Mich., 20-22; Majestic, Indianapolis, 27 April 1.
TEMPTERS (Chas. Baker, mgr.)—Buckingham, Louisville, Ky., 20-25; Olympic, Cincinnati, 27-April 1.
TIP TOPS (Joe Hurtig, mgr.)—Olympic, New York, 20-25; Academy, Jersey City, N. J., 27-April 1.
TIP TOPPERS (Ed. E. Daly, mgr.)—Cadillac, Detroit, Mich., 20-25; Columbia, Grand Rapids, Mich., 27-April 1.
U. S. BEAUTIES (Dan Guggenheim, mgr.)—Gayety, Chicago, 20-25; Buckingham, Louisville, Ky., 27-April 1.
WINNERS (Harry T. Gates, mgr.)—Englewood, Chicago, 20-25; Gayety, Milwaukee, Wis., 27-April 1.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Majestic, Indianapolis, 20-25; Englewood, Chicago, 27-April 1. . .

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York Pa.
SATURDAY—Academy, Reading, Pa.

A PRETTY GOOD BREAK.

With the purchase of S. S. Moss' Eighty-sixth Street Theatre, New York, by Marcus Loew the Yorkville's business should increase at least twenty-five per cent. The Eighty-sixth Street Theatre will do a straight picture policy, and Loew's Orpheum, on the same block, will play its vaudeville policy. Prospects for the burlesque house are great.

JEAN BEDINI has announced that he is the proud husband of Helen Lorayne, who delivers the prologue with the show. Puss Puss will play Easter week in Atlantic City.

ED. SHAFER will manage the Summer stock at the Howard, Boston, for Stroune & Franklyn.

BILLY MEEHAN is with the Yankee Doodle Girls.

DAINTY MARIE has joined the Girl Trust.

REV. THOS. B. GREGORY FINDS NOTABLE SERMON IN NEW SONG.

It was my great fortune, last evening, to hear one of the dearest and most touching songs I ever listened to.

The song is entitled: "Are You Half the Man Your Mother Thought You'd Be?"

There are songs and songs—songs that you hear and forget, without ever thinking of them again, and songs that burn themselves into your mind and soul and transform your whole being.

There are songs that are simply made to sell ("small profits thankfully received") and there are songs that are made to live; that pulsate with the sentiment that is as deep as life, as deep as God, and throbbing with the heart-beats of love as are the storms rock the boughs of the forest.

This song is the one I heard last night: "Are You Half the Man Your Mother Thought You'd be?"

The popularity of this melody is already assured. Human nature is always and everywhere human, and the song, or speech or picture or written word that really and truly touches human nature is sure of a hearty whole souled response.

And the song is filled, is packed, is the man the centre of whose self is not filled by the thought of MOTHER. Whether mother is still with him or has passed out from his earthly sight does she rule his best thought, and dominate his holiest feelings?

To have mother "die," as we say, and become invisible to the eye of flesh, is one thing—a very sad and sorrowful thing to have our love and veneration for her, our delicate, tender, and yet responsibility as well as blessed, memories perish from our hearts is quite another, and a much more sorrowful thing.

Mother is not DEAD so long as, whether present or absent, she is the centre and soul of our thought. She is the mirror of our life, the standard which we measure our character and standing among our fellow men.

The touchstone by which the true man tries his conduct is well put in the question, "Are you half the man My Mother Thought I'd Be?"

Am I? If so, it is pretty certain that I am on the right track, and that life will go well with me. If not, as sure as fate, something is wrong.

So you, fellow young man, are that your mother would blush ever and hide her face for shame of you?

Do you feel that your mother could put her hand on your head, draw you to her, and say to you as she looked into your eyes, "My boy, you are THAT man. I knew you could be just what I wished you to be in my heart"?

Is your inner conduct such that you would be afraid to have your mother look down into your soul? Do you feel that you would wither and wince under the mother-look?

These are the questions that put you to the test, and according to the way you are able to answer them, do you stand or fall.

And these are the questions that kept rising up in my mind as I listened to Leo Wood's wonderful song.

It makes one take account of stock, forces one to look at himself honestly and fairly, to see how he stands as a man.

Maybe you are able to hear the lines sung without feeling that the red badge of shame is mounting your cheek; and maybe, again, as you listen you lower your head in the presence of the devils of remorse chase one another through your soul; but anyway, I pray you ever do listen to the song it will tug away at your heartstrings "like mad"—with the result that you cannot, as we your life, help being a better man for hearing it.

The song, like all great, true things, is very simple—just like mother and mother's love.

There was no neck-craning on the singer's part, no attempt at technique in her rendering of the song; and the air, perfectly fitting the home-like words, took the message home to me with telling effect.

The air I cannot, of course, give here, but here is a part of the wording of the song:

"Have you stopped to think of how you sat at mother's knee,
While she planned your future with you, pictured what a man you'd be?
And you threw your arms around her, promised all you'd do some day,
The happiness you'd bring to her when she was old and grey?

Have you kept your promise to her that you made when at her knee?
Can you truly say you're half the man to-day that she always thought you'd be?
Is she proud to be your mother? Is it joy or sorrow in her eyes you see?
And you are all she planned and prayed for, all she hoped and pined and suffered for?
Are you half the man your mother thought you'd be?"

I could wish others nothing better than to express the hope that they, too, may be given the pleasure and profit of hearing Mr. Wood's beautiful song. It would do them good, through and through.

If mother is in heaven, it will bring her back to you in spirit and power, so that you shall be with her again for a little while.

And if she is still with you here on earth, it will make you appreciate her more perfectly than ever before.

The song is a great and noble sermon that appeals to the best in us in its power, and that appeals to our shortcomings sternly and yet with infinite and irresistible kindness.

THE MOONLIGHT MAIDS.

At Daly's, New York, this week's bill includes: Billy McIntyre, Bobby Vail, Joe Dolan, George Hart, La Verne Griffin, Hazel Heston and Marie Mann.

The chorus: Myrtle Howard, Goldie Carrigan, Hilda Stroute, Anna Le Feber, Carrie Finnell, Margaret Hoffman, Pearl Brown, Janette Banks, Irene Bates, Mary Dougherty, Leana Davis, Ethel Hirst, Geneva Powell, Helen Jenkins, Pearl Le Beau, Jean Prosser, Bee Rhodes, Mollie Bossen, Ted Russel, Benta White, Buster Montom.

Princess Lolita is the added attraction.

THE TIP TOP GIRLS are at the Olympic, New York, this week, with Lulu Meroff as prima donna.

LA PELLETREAU, classic dancer, will be at the Academy, Pittsburgh, week of March 27.

AL. REEVES will be with his own show at the Columbia, New York, next week, assisted by Chas. Robler and Green, Monarch Comedy Four, Rose Cooper, Beatrice Drew, Margie Demarest, Joe Simon and Charles Damond, the harp soloist.

INTEREST TO STOCK MANAGERS.

On the back page of this week's issue is an announcement of value to managers of stock theatres and managers of stock companies.

Montreal, Can.—His Majesty's (Sparrow Amusement Co., mgrs.) Cyril Maude, in "Grumpy," 20-25. George Dirkey's Players 27, indef.
PRINCESS (Abbie Wright, mgr.) — French Stock Co. 27, indef.
ORPHEUM (Fred Crow, mgr.)—Bill for week 20-25: "The Bride Shop," "The Man Of the Ice Wagon," Hal Frances, Evans and Wilson, Eadlyama, Fred and Albert.
GAIETY (E. E. Conway, mgr.)—Twentieth Century Girls 20-25, Million Dollar Girls 27-April 1, Maids of America 3-9.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"The Passing Show of 1915," week of 20. "The Yellow Girl" next.
NATIONAL (Wm. H. Rapley, mgr.)—Sergo De Diaghieff's "Ballet Russe" 23-25. "Pollyanna" next.
FOX'S (Fred G. Berger, mgr.)—"The Shepherd of the Hills" week 20. "The Beauty Shop" next.
COSMOS (A. Julian Brylawski, mgr.)—Albert Farry, in "A Night With the Poets," full week. For 20-22: Eddie Foyer, Rockwell and Ellis, Smith and McGinty, Lorraine, Buchanan and Nelson, and "The Senator."
GAYETY (Harry O. Jarboe, mgr.)—The Great Star and Garter Show week 20. Follies of the Day next.
B. F. KEITH'S (Roland S. Robbins, mgr.)—Attractions 20 and week: Nora Bayes, George Nash and company, Paul Morton and Mabel Ames, Frank Orth and W. J. Dooley, Leo Beers, Leo Zarrell company, Mercedes and Snoozer, the Ashford Trio, and Pathe News Pictorial.
LOEW'S COLUMBIA continues to do good business. Week 20 is divided between John Perrymore, in "The Lost Bridegroom," first half, and Hazel Dawn, in "The Seisleian," last half of the week.

Cleveland, O.—Opera House (A. F. Harts, mgr.), the premier production of the new Stuyvesant Producing Co. will be "Come to Bedford," week of March 20. Next week, Laurette Taylor, in "The Wooing of Sue."
COLONIAL (F. Ray Comstock, mgr.)—"The Weavers," 23. George MacFarlane, in "Heart o' th' Heather," week of 27.
KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 20: Lauren Nelson Hall, Marion Weeks, Ruth Budd, Meehan's dogs, Cressy and Dayne, Chinko, F. V. Bowers and company, and Keith's Pacemaker (J. W. Lyons, mgr.)—"George Washington Bullion Abroad" week of 20.
NEW LYCEUM—Week of 20, "The Man On the Box" will be presented by Vaughan Glaser's Stock Co.
MILES (W. F. Gallagher, mgr.)—Bill week of 20: The Courtney Sisters, John T. Doyle and company, Hayland and Thornton, the Mosel Aerial Beauties, Jim and Marion Harkins, Williams De Hollis and company, Australian Travesty Duo, and pictures.
PASCELLA (P. E. Sean, mgr.)—Bill week of 20: Old Soldier Fiddlers, "Happy Jack" Eckert, Ad. Carlisle's Dog and Pony Circus, Davis and Elmore, Mr. and Mrs. Ed. Vellos, and Marie Snowden.
STAR (Drew & Campbell, mgrs.)—Week of 20, Bob Manchester and his burlesque company.
EMPIRE (Phil Isaac, mgr.)—Week of 20, the City Sports.

AT LIBERTY FRANK HARCOURT
For Next Season
PRINCIPAL COMEDIAN with "Tip Top Girls" at Olympic Theatre THIS WEEK.
A Musical Comedy First-Part, a Keystone Burlesque and between a wonderful Vaudeville Bill.
It's a hard audience but even THEY laugh.

SHADES OF NIGHT

STOCK

NEW FORM OF PLAY PIRACY DISCOVERED.

MANAGERS BELIEVE NEW METHOD OF VIOLATION LEAVES AVENUE FOR ESCAPE.

ANOTHER INDICTMENT IN WISCONSIN.

Another link was added to the chain of indictments brought against play pirates when an old offender was charged with violating the copyright laws, and indicted in the State of Wisconsin.

The United Managers' Protective Association seems to have unearthed a form of piracy which is new to the courts. The offender is charged with having purchased the right to various plays for stock purposes, and invariably pays the first week's royalty. After this first payment it is alleged he would take the production to a different town and continue to present it, forgetting to forward the weekly royalty.

A violator has a chance to claim that payments of further royalties were delayed merely on account of an oversight, or a similar excuse, when proceedings are brought against him for producing the play for a longer period than a cash payment contracts for.

It is said the managers are watching this new phase carefully, and it is quite possible that the disclosure will bring more indictments in its wake. As the old adage goes "The mills of the Gods grind slowly but surely."

MISS MACKIN IS HURT.

Clara Mackin last week, with her left arm in a sling as the result of an accident, refused to give in, and played throughout the week.

Miss Mackin is an enthusiastic horsewoman, and while indulging in a canter through Central Park a man also on horseback tried to pass her, and in so doing his horse fell against her mount, causing it to cross and stumble, while she jumped, falling on her arm.

In "The Penalty" Miss Mackin, as the erring mother, assumed a heavy and difficult role, and many claim traces of real tears were evident as she went through her lines. Her stoicism was the subject of much praise by all who were cognizant of the severity of the injury.

VAUDEVILLE SKIT CARRIES STOCK AND SCREEN STARS.

"A Man Without a Country," Henry Chesterfield's patriotic sketch, which is to have its *premiere* showing at the Palace Theatre the week of March 27, will carry many faces that have been lately seen in stock and on the screen.

Olly Logsdon is responsible for the signing of Will D. Corbett, Marie Fettis, Dan Hamilton, Walter Woodall and Thomas Faber in the above sketch, as well as Milton Boyle and Dixie Compton who appeared with Bert Wilcox, in "It Happened in Reno," shown for the first time at the Grand Opera House, Brooklyn, March 20.

IRENE OSHIER RESIGNS.

As a result of the resignation of Irene Oshier, on March 18, from the Elsmere Stock Co., Beulah Poynter was seen in the leading role in "Seven Keys to Baldpate" the week of March 20.

Upon the closing of the Wadsworth, which is run under the same management, on March 25, as announced in last week's CLIPPER, Welba Lestina, leading lady, and Edith Spencer, ingenue, will appear at the Elsmere. The majority of the other members of the company have already signed elsewhere or are negotiating with that object in view.

NEW ACADEMY TO OPEN EARLY IN APRIL.

Poli's New Academy, Baltimore, Md., is to open the first week in April, for standard dramas and recent successful plays presented by a stock company. The management is negotiating for the services of several well known players, and it is said arrangements will be completed within a week.

The New Academy will play in opposition to the Auditorium, an established stock house. This fact, in itself, assures the public of Baltimore the best that can be offered from both houses.

EZZELL AND BONITA IN THEIR THIRTIETH WEEK.

Ben E. Ezzell and Doris Bonita have just completed their thirtieth week with the Winifred St. Clair Co.

Mr. Ezzell was specially engaged for the part of Inspector Burke, in "Within the Law." The company is playing through the New England States.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS IF EACH MANAGER WILL SEND US EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY ACCIDENT, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP?

GRAND OPERA HOUSE, Brooklyn.

LEW PARKER, MGR.

"The Penalty" was presented by the Grand Opera House Stock Co. week of March 13.

The story is that of a woman who has social aspirations, but lacks the foresight to realize that her mode of living, since the divorce of her husband, is likely to lead into unsavory complications.

The son falls in love with the daughter of a social leader, he announces his intention of marrying the girl to his mother, and goes to seek the consent of the girl's mother. In the meantime the father, while intoxicated, berates his former wife to a friend of the family.

The friend's wife tells the mother, who refuses her consent to the boy, and in the cross-questioning, the girl's mother admits that the cause for her refusal is his mother's character. When accused by the boy the mother, in a fit of rage, kills the man in the case, and then poisons herself, thereby freeing her boy of all disgrace.

Though the play was a bit morbid, the acting was excellent. Clara Mackin, with her arm in a sling, rose to heights far above any attained this season in her role of the mother. A splendid performance, ordinarily; an achievement, under the painful handicap.

Ralph Ayres, as the boy, gave his usual excellent reading.

Enid May Jackson, as the girl, proved a charming and lovable debutant, in a small but effective part.

As the root of all the trouble, M. J. Briggs was a most acceptable villain, while Florence Roberts played the matronly part of the society leader in a most satisfactory manner.

Charles Schofield, Edw. Fitzgerald, Wm. Evarts, Isadore Martin, William Elliott and J. Francis Kirk all did nicely in smaller parts. *Once Over.*

MURPHY PLAYERS CLOSE.

The Murphy Players closed their engagement at Augusta, Ga., March 18, with "Bought and Paid For."

KEITH'S BRONX THEATRE.

ROBERT JANNETTE, MGR.

"The Woman He Married" was produced for the first time in the East by the Keith Bronx Stock Co., under the direction of K. G. Edwards, with this cast:

Noguchi.....Russell Parker
Jack Harding.....Walter P. Richardson
Mrs. Whitson Bainbridge.....Lucila Morey
Cecil Armsby.....Albert Gebhardt
Mrs. Jack Harding, formerly Jeanne Dumont.....Frances McGrath
Col. John Harding.....Fred C. House
Jules Marston.....Walter Marshall

SYNOPSIS.

ACT I.—Flat of the Hardings—Late Afternoon.
ACT II.—Studio of Jules Marston—Three Months Later.
ACT III.—At the Hardings—Near Midnight of the Same Night as Act 2.
ACT IV.—Marston's Studio—Half an Hour Later.

The story the play unfolds is that of a young married couple who have been thrown on their own resources owing to the husband's father objecting to his son's having wedded a girl who was formerly an artist's model. The husband, engaged in writing a play, the theme for which had been suggested by his wife, finds that it will be necessary to give up the work owing to the lack of sufficient funds. It is here that the wife decides to take advantage of an offer made her by an artist, who is unaware of her marriage, to pose for a picture he wants to paint. However, knowing that her husband would object, she allows him to believe that a wealthy widow, a friend of the family, is lending them help until the play can be completed.

The following act is laid in the artist's studio, and while the wife is donning her clothing a supposed friend of the family enters. This friend has developed an intense hatred toward the wife, owing to her having frustrated his almost completed courtship for the hand of the widow, by relating a story which discloses his character. Upon seeing the picture and finding her model he discovers the identity of the model and an opportunity for revenge.

Act three is in the apartment of the couple, and opens with the return from the studio where the husband's play has proved a success. The friend, who has discovered the wife's deception, enters with the artist, both apparently intent on extending their congratulations, though the artist appreciates he has been led into a cleverly laid trap. The friend then announces he has the writing of a play in mind, and in relating its plot, recites the story of the wife's apparent deception. The wife faints and the husband realizes that his wife is the woman suggested and a stormy session follows.

In the final act the husband calls at the studio, intending to destroy the picture. His wife follows, and it is here the truth is told and the sacrifice and love of his wife is related by the artist, resulting in a reconciliation.

The acting was excellent, Miss McGrath and Walter Richardson surpassing any of their efforts so far this season, and in no small measure did the remainder of the cast help in this presentation. *Once Over.*

CECIL KOHLHAAS JOINS POPULAR PLAYERS.

Cecil Kohlhaas has joined the Popular Players of Washington, D. C., as the new ingenue, making her first appearance in "On Trial."

The new features in the staging of the play adapted by Harry Andrews, and the scenic effects worked out by Charles Squires, entitle them to a lot of credit.

HAZEL McNUTT JOINS STOCK.

The North Stock Co., playing at the Krug Theatre, Omaha, Neb., announces the return of Hazel McNutt as ingenue. She has always been a favorite in stock and is well known to the patrons of the house.

MISS LANG ILL.

Miss Lang, leading lady of the Denham Players, Denver, Colo., is seriously ill and has been unable to appear in any role since March 13.

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.

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HENRY LEWIS, one of the big features at the Palace Theatre last week created the most sensational hit ever known in the history of songdom at this famous vaudeville house, introducing the biggest one-night hit that the world has ever known. The greatest psychological song ever written. A wonderful NOVELTY MARCH BALLAD, which for the first time treats seriously a subject that for years has been held up to ridicule, and makes a bigger hit than the waving of an American flag would do.

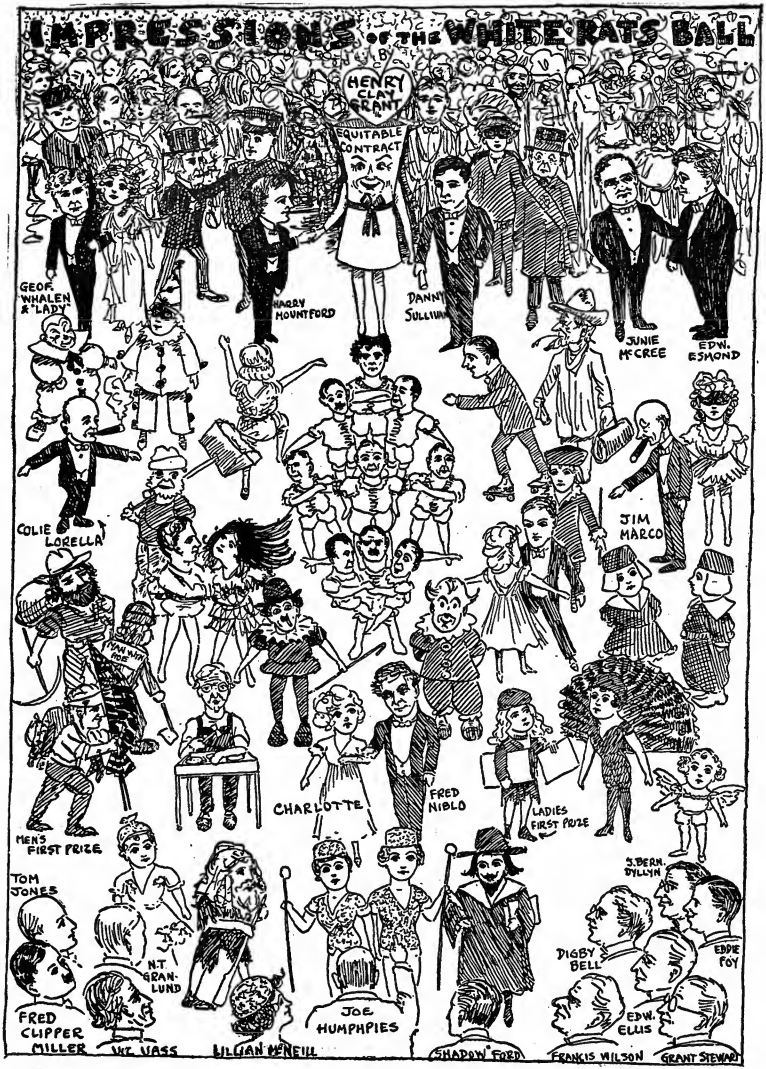
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COLIE LORELLA
JIM MARCO
CHARLOTTE
FRED NIBLO
MENS FIRST PRIZE
LADIES FIRST PRIZE
TOM JONES
N.T. GRANLUND
FRED CLIPPER MILLER
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GOLDEN RULE CUTLERY CO., 553 W. Lake St. Dept. 60, Chicago, Ill.

HAVANA NEWS.

MARCH 15, 1916.

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FRANCES AGNEW.

WANTED
CHARACTER MAN AND WOMAN
(must Double Piano or Specialties.) For Spring and Summer season in open houses. Tent in all cities after June 1. Good wardrobe on and off absolutely essential. State lowest salary and all particulars first letter. Prefer people who are used to Small Time and who are willing to work. No fancy salaries, but absolutely sure.
CARL M. DALTON, Redlance, So. Dak.

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H. WALTER VAN DYKE
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LEADING WOMAN
Ability, appearance, experience, wardrobe imperative. Other desirable people may communicate. Those with Specialties preferred. Summer Stock following road season.
WILLIAM THIPLETT, Halliday, N. D., March 13, 20; Mildeer, 27-April 3.
MESSRS. MITCHAL, LASHLEY, HOLLAND and others, who have earlier pleased this firm, write.

PIANO PLAYERS
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No. 1 WANTS FOR COMING SEASON, ONE YEAR'S WORK
A1 PIANO PLAYER (male), Doubling any instrument in Band or Bass Drum; Clarinet Player for Band and Orchestra; Low Pitch Bass Player, Doubling String Bass, B. & O.
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Trap Drummer, full line Traps. No boozo. State salary, age. People Doubling Stage or Specialties given preference. This is a new $7,000 outfit and a credit to be with. This show has been out six years without closing for one day. Address BERT MELVILLE, Camden, Ark.

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Under Canvas. Orchestra Leader to Double Clarinet or Alto, Second Fid. Doubling Alto or Trombone, Tuba, B. & O.; Porter to Double Band. First-Class Chef. No joint engagements. All state-room car. Show opens April 1, near Oklahoma City. Must join on wire. Thanks to those answering former ad.
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YOU'LL ALWAYS BE THE SAME SWEET GIRL

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JUST OFF THE PRESS. THE BEST IRISH COMEDY SONG IN YEARS

ON THE HOKO MOKO ISLE

For either male or female. Great lyric. Great melody. Lots of laughs. A sure fire hit.

OUR TWO COMEDY SONG KNOCKOUTS

HELLO BOYS, I'M BACK AGAIN

Great version for girl. Lots of extra verses. Better than "GOOD-BYE BOYS."

100 TO 1 YOU'RE IN LOVE

Already a knockout for lots of acts. Will be a knockout for you.

YOU'VE HEARD THIS MELODY AND WONDERED WHAT IT WAS. OUR BIG INSTRUMENTAL HIT

HONEY BUNCH

Also arranged as a song. Instrumental is great for buck dancers, musical acts, dumb acts. Also a great fox trot.

GOING BIGGER THAN EVER

CLOSE TO MY HEART

The best boy and girl song on the market. Beautiful obligato, also great for song and dance.

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IN THIRTY DAYS THE WHOLE NATION WILL BE SINGING IT!
YOU WILL AGREE WITH US THE FIRST TIME YOU HEAR IT.

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By JOE McCARTHY and PERCY WENRICH

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PHILADELPHIA.

The new offerings for week of March 20 are "Princess Tra-la-la," at the Broad, and "Nobody Home," at the Adelphi.

BROAD (Nixon & Zimmerman, mgrs.)—"Princess Tra-la-la" had its first local view 20.

ADELPHI (Leonard Blumberg, mgr.)—The first appearance of "Nobody Home" took place 20.

LYRIC (Leonard Blumberg, mgr.)—"The Only Girl" began 20, its fourth and final week.

GARRICK (Chas. C. Wanamaker, mgr.)—"It Pays to Advertise" began its second week 20.

FORREST (Nixon & Zimmerman, mgrs.)—Ziegfeld's "Follies" entered 20 upon its fourth week.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. sang "Hänsel and Gretel" and "Pagliacci" 14, to a splendid house.

WALNUT (Carl Strakosh, mgr.)—"The Girl He Couldn't Buy" 20-25.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock, in "The Spendthrift," 20-25.

AMERICAN (Wm. F. Barry, mgr.)—The stock, in "Charley's Aunt," 20-25. "The Eastern Way" 27.

B. F. KEITH'S (H. T. Jordan, mgr.)—Eddie Foy and family is the big card 20 and week. Others are: Karl Jom, Sarah Padden and company, Hanlon and Frances, Charlotte Parry and company, Rae Eleanor Ball, Adonis, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill 20-25: Harry Tate's "Fishing," Carlmell and Harris, Britt Wood, Macgowan and Gordon, Morris, Baxter and Carter, Lordy's dogs, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Bill 20-22: "The Sidewalk Cabaret," Bernard and Scott, Billy Rogers, Barry and Ricardo, and Fails and Fails. For 23-25: "The Golf Girl," Alice Lewis, Sue Higgins and company, Farrell-Taylor Trio, Moore and White, and Duffin and Redcay Troupe.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 20-25: Bachelor Four, Edwin Ford and company, Four Haley Girls, Fairmore Cooper Towne and company, Beltrah and Beltrah, Jack George, Woods' animals, Sullivan and Pasquelina, Vanfield Children, and moving pictures.

COLONIAL (Charles E. Thropp, mgr.)—Bill 20-25: Willard, De Face Opera Co., Middleton and Spellmeyer, "A Day at the Seashore," Lohse and Sterling, Funk and Bogue, Lew Fitzgibbons, Three Alexis, Packard and Pierce, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 20-25: "The Girl in the Gown Shop," Palfrey, Hall and Brown, Sunday and Norton, Miller and Callahan Boys, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—Sam Howe's Show 20-25.

GAIETY (Joseph Howard, mgr.)—The Midnight Strollers 20 and week.

TROCADERO (Robert Morrow, mgr.)—Hello, Paris Co. week of 20.

DUMONT'S (Frank Dumont, mgr.)—Stock burlesque.

SAN FRANCISCO.

COLUMBIA.—"The Eternal Magdalene," with Florence Roberts, March 19-25.

CORT.—Cinema pictures of "Ramona" 20-25.

ALCAZAR.—"Sadie Love," by the stock company, 20-25.

ORPHEUM.—Bill 19-25: Harry Green and company, Gara Zore, Hallen and Hunter, Harry Hines, Dugan and Raymond, Olga Cook, Dupree and Dupree, George Damerel and company, and the twelfth and last installment of the "Uncle Sam at Work" motion pictures.

EMPRESS.—Bill 19-25: Eight Black Dots, Jules Levy Family, Howston and Swapolle, Fred Thomas and company, Adams Beverly and West, Miss Elmina and company, and feature films.

PANTAGES'.—Bill 19-25: Yates and Wheeler, the Dairy Maids, the Mystic Bird, Bobby Levine, Angelo Armenta Trio, Wright and Davis, and moving pictures.



VINNIE PHILLIPS.
VIVIAN MADORE.
Of the Parisian Flirts.

CINCINNATI.

On the day the three-sheets came out announcing the first Spring expedition of the Coney Island fleet, 19, the mercury fell to near zero and heavy snow fell.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Julian Eltinge March 20-25, in "Cousin Lucy." Julia Arthur follows 27, in "The Eternal Magdalene."

LYRIC (Carl Hubert Heuck, mgr.)—"Princess Pat" opened 19. That afternoon Myrtle Langford, the "American Travel Girl," talks on "South America."

B. F. KEITH'S (John F. Royal, mgr.)—McIntyre and Heath are headliners on bill 19-25. Others: Harry Girard and company, William Morris and company, Natalie and Ferrari Cottrell and Dorothy Brenner and Eddie Allen, and De Sisco, Pathe Weekly.

NEW EMPRESS (George P. Fish, mgr.)—Anna Eva Fay is headliner 19-25. Others: Jackson Girls, Sadie Sherman, Work and Owen, and the Girard-Gardner company. Motion pictures.

MUSIC HALL.—"The Battle of Peace" opens 19, for an extended engagement. John C. Weber's Band provide incidental music. Max Rosenberg is doing the publicity work.

Grand Opera House, Schmid, mgr.)—The German Stock Co. will offer "A Crazy Idea," by Joseph Lauffe.

OLYMPIC (Harry Hart, mgr.)—The Darlings of Paris came 19, presenting "Love Water" and "My Friend Riley." The Tempters 26.

PEOPLE'S (William Hexter, mgr.)—The High Rollers, headed by Gus Fay, will put on "A Night in Paris" and "The Rest Cure," 19.

TERRE HAUTE, Ind.—Grand (Chas. Smith, mgr.): McWatters-Webb-Melvin Stock Co., now in its eighth week to capacity business. "Daddy Long Legs" March 21, 22. John Drew 28.

HIPPODROME (T. W. Barbydt Jr., mgr.)—Bill 20-22: Eva Fay, J. C. Nugent and company, Carrie Avis Trio, Kenney and Hollis, and others. Bill 23-26: La Blanc and Lorraine, Adeline Francis, Lillian Shaw and company, Hazel Kirke Trio, and Eva Fay.

AUGUSTA, Ga.—Grand (R. B. Tant, mgr.)—"Twin Beds" March 22, Margaret Illington 28. After presenting "Bought and Paid For," week of 15, the Murphy Players closed their engagement at this house.

Rev. Thos. B. Gregory finds notable sermon in a new song.

He said: "It was my great good fortune, last evening, to hear one of the dearest and most touching songs I ever listened to, "ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE."

"There are songs and songs—songs that you hear and forget, and songs that burn themselves into your mind and soul. There are songs that are made simply to sell and there are songs that leap out of the heart. Pulsing with the sentiment that is as deep as life, as deep as God, and thrilling with a feeling which sways us as the storms rock the boughs of the forest. Such a song is the one I heard last night, 'ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU BE.'

"It makes one take account of stock, forces one to look at himself, honestly and fairly, to see how he stands as a man.

"The song, like all great true things, is very simple—just like mother and mother's love."

We wish we could give you his entire sermon, but believe that the above digest of Rev. Gregory's sermon will suffice to prove to you that "ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE" comes in time as a worthy successor to the famous "M-O-T-H-E-R," song, also published by the "House of Feist."

Claire Rochester is singing this song in Ziegfeld's Follies. The song is a sensation, just as was predicted, as was expected. Mr. Ziegfeld said: "That she was so eager to get it on that she sang it without rehearsing it, but it was a tremendous hit just the same." When she finished there was thunderous applause, and she said: "It is a wonderful song—the best, I think, I have ever sung."

If you sang "M-O-T-H-E-R" you will appreciate the song. "One of the really worth while kind."

ANY OLD SO

We know that is so. That's why we kee time. That's why we manage to hand it about making the change. Here they ar

HERE'S WHERE THE TITLE ITSELF TELLS A WHOLE MOU

"THERE'S A BROKE

YOU CAN'T GO WRONG WITH A FEIST SONG.

LIGHT ON

HOWARD JOHNSON AND FRED FISCHER'S BRAND NEW DESCRIPT

YES, BOYS, WE'VE S

"YOU CAN'T G YOU'RE WITH 'EM

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HONEST, PALS, YOU'VE GOT TO HAND IT TO US. EITHER WA

SI

HOWARD JOHNSON & FRED FISCHER ARE RES IT IS BETTER THAN "TOKIO

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME

"YOU'D N THAT OLD HOME

WORDS BY HOWARD JOHNSON, AUTHO MUSIC BY WALTER DONALD

"THOSE GOOD OLD

BY JOE McCART

SOME "RAG." PATTER APLENTY. STRONG SINGLE AND D

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harping on new and novel material all the
to you just about the time you are thinking
Are you there?

RFUL. IT STARTS ON HIGH GEAR AND NEVER STOPS GOING
HEART FOR EVERY
BROADWAY" SING A HIT. BE A HIT.
BE GLAD. THE SONG THAT IMMEDIATELY SET THEM ALL A-SINGING

PLY GOT TO HAVE 'EM
T ALONG WHEN
OR WITHOUT 'EM"
HAVE 'EM—THAT'S ALL)
GIRL," WHICH WAS WRITTEN BY FRED FISCHER—SO'S THIS
OR COMEDY, TALK, GAB OR MONOLOGUE. IT'S A PIP.
VE EITHER LUCKY OR KNOW HOW TO "PICK 'EM."
OU WIN WITH
AM
NSIBLE FOR THIS WONDERFUL ORIENTAL BALLAD
AND THAT WAS SOME SONG
UN, BUT IF YOU WANT THE KING PIN OF THEM ALL, YOU MUST SING
VER KNOW
TOWN OF MINE"
OF THE WORLD FAMED "MOTHER" SONG
COMPOSER OF "TENNESSEE."

DAYS BACK HOME"
AND JIMMY MONACO
Y DOUBLE. FIRST COMERS ARE GRABBING IT RIGHT AND LEFT

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WAKE UP!!!!

While the newspapers are advising Uncle Sammy to get busy and PREPARE, and while President Wilson, Theo. Roosevelt, and other patriotic Americans are all for "PREPAREDNESS," Congress has apparently done nothing but speak, speak, speak.

It took the profession to set off the alarm clock that is really compelling Congress to sit up and take notice.

Why make speeches on NATIONAL DEFENSE when John Philip Sousa, the renowned bandmaster and composer, selected for a feature at the New York Hippodrome, "WAKE UP AMERICA," which Roy La Pearl stirred the vast audience to wild enthusiasm.

As Mr. Sousa said in an interview in a recent edition of the New York Sunday American.

"Lecture me, write editorials at me, and I may be convinced that 'PREPAREDNESS' is necessary, but sing me a song that contains your message, and I will be won over at once."

That's why we believe "WAKE UP AMERICA" will convert more men and women to PEACE AND PREPAREDNESS than all the brilliant rhetoric and sound logic ever written on the subject.

Sophie Tucker is another topnotcher who registered a ten strike at Proctor's Fifth Avenue singing "WAKE UP AMERICA," which was received with tremendous enthusiasm, the audience appreciating the patriotic sentiment in the new song.

Belle Baker, at the Palace Theatre, in New York, is giving an excellent exemplification that John Philip Sousa is right in his opinion. Because each time she sings the song the audience goes wild with patriotic enthusiasm.

Come then, ye patriotic American, sing loud and sing often, always and everywhere "WAKE UP, AMERICA."

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A New Comedy Drama by LOUIS K. ANSPACHER

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OLYMPIC (Walter Sanford, mgr.)—"The Birth of a Nation" is still attracting large crowds.
SHUBERT. (Melville Stolz, mgr.) — "Omar, the Tentmaker," 19-25.
GAIETY (Dean W. Stuart, mgr.)—Strolling Players, 19-25.
STANDARD (J. Reichenbach, mgr.) — The Girls From the Follies 19-25
PARK (J. S. Tillman, mgr.)—"Along Came Ruth" 19-25.
SHENANDOAH (Wm. Zepp, mgr.)—"The Chinese Honeymoon" 19-25.
NEW GRAND CENTRAL (Wm. Stevens, mgr.)—The film attraction 19-25, "The State Fair," featuring Ray L. Joyce and James Lackaye.
COLUMBIA.—Julie Dean, Mme. Eleonora de Cisneros, Sixteen Nevassar Girls, Cranberries, Billy Halligan and Dems Sykes, the Three Leightons, Joe Whitehead, Four Statues, and Orpheum Weekly.
GRAND OPERA HOUSE.—Max Bloom, in "The Sunny Side of Broadway;" Fink's animals, Jerry and Gretchen O'Meara, Hawkins and Allen, the Flying Mayos, Joe Kennedy, D'Aulion, and pictures.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "On Trial" March 20-25. "Daddy Long Legs" week of 27.
SHUBERT (Lee Ottolengui, mgr.)—Dark 20-25, with "Quinneys" week of 27.
ORPHEUM (Clifford Stork, mgr.)—Mr. Stork returns to the stage to play the title role in "Quincy Adams Sawyer," with the Brownell-Stork Stock Co., 20-25. "Potash & Perlmutter" week of 27.
MINER'S EMPIRE (Tom Miner, mgr.)—Ben Welch and his big show fills week of 20. Puss Pus. week of 27.
KERNEY'S (John McNally, mgr.) — Bill 20-22: Crossman's Entertainers, Walter Nealand and company, Dow and Dow, and Miller, Packer and Seitz.
LYRIC (F. Rosmagel, mgr.)—Bill 20-22: Two Danes, Grace Hanson, "A Hard Lesson," Lockhart and Leddy.

Hoboken, N. J.—Empire (A. M. Bruggemann, mgr.) week March 20, the Gypsy Maids. Behman Show next.
LYRIC (G. S. Rigos, mgr.)—Bill 20-22: Myra Holt, Port and De Lacy, Dorothy Burton and company, Will H. Fox, Ruth Howell and company.

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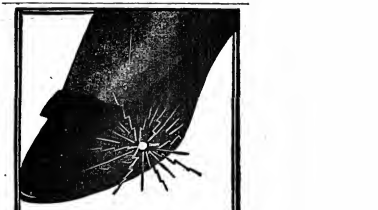
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TWENTY-FIVE YEARS AGO.

NEW PLAYS: "The Pharisee," "The Power of the Press," "The Lion's Mouth," "Sitting Bull," "Sodom's Ends."

LAWRENCE BARRETT died at New York.

HENRY AYKLING died at New York.

JOHN A. MACKAY died at Cincinnati.

THE NATIONAL LEAGUE OF MUSICIANS adopted a resolution against the importation of foreign musicians.

MARCO AND ATHOL were in Europe.

THE GIRARD AVENUE THEATRE, Philadelphia, was opened.

WALDO WHIPPLE was at the Novelty Theatre, Ogden, Utah.

SAM K. HODGDON, business manager of Austin & Stone's, Boston, published his book, "Town Hall To-night; or, Show Life on the Cross Roads."

JOHN A. HASNER, of Lincoln, Neb., and Violet Wittich, of St. Louis, Mo., vaudeville artists, were married at Brazil, Ind., Thursday, by Justice George E. Law, Indiana's popular "marrying squire," in his "marrying parlor."

MR. and MRS. W. S. HARVEY mourn the death of Mrs. Harvey's mother, aged sixty-seven, which occurred March 11, at Baltimore, from Bright's disease. Mrs. Harvey was handed the telegram that contained the sad news just before going on the stage at the Empress, St. Paul, Minn.

JEANETTE DUPREE and VINNIE HENSHAW are doing a sister act, and were on the all girl bill recently at the New Portland Theatre, Portland, Me.

THE PRINCESS THEATRE, San Antonio, Tex., will experiment with vaudeville at popular price twenty-five cents admission instead of moving pictures, and if well received, will continue to present vaudeville indefinitely.

MORRIS MEYERFIELD JR. president of the Orpheum Circuit, has returned to San Francisco, after his tour of the circuit.

CHARLES WESSON, of Brown, Harris and Brown, is very sick. In the meantime Hank and Jeanette Young are doing the whole act.

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24x27x22. Big Bargain. Have been used. Cost $30.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks.
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Gaston Palmer
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Alhambra.

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Jos. De Koa Troupe
Juliet Dika
Kaliyama
Glen Ellison
"Dinkelspiel's Christmas"
International Girl
Fridkowsky Troupe
Maggie Cline

Orpheum (Bkln.)

Lohse & Sterling
Flicer & Douglas
Lepzig
Quigley & Fitzgerald
Adels Rowland
Ballet Divertissement
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Forsyth.

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Lockett & Waldron
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BIRMINGHAM, ALA.

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First Half
Helen Page & Co.
Rez Circus
"Girls of the Orient"
Harry Fisher & Co.
Last Half
Olga
Shirley Sisters
Henry G. Rudolf
La Maire & Gilbert
Marie Earle & Co.

BUFFALO, N. Y.

Shea's.

Ernest R. Ball
Togan & Geneva
Weber & Fields
Bert & Bettie Wheeler
Claire Vincent & Co.
Fred & Adele Astair
The Sharrocks

BOSTON.

Keith's.

Rae Eleanor Ball
Lucy Gillett
Valerie Bergere & Co.
Aubrey & Riche
Harrig & Manion
Stan Stanley Trio
Dooley & Sayel
"What Happened to Ruth"

BALTIMORE.

Maryland.

Albert Cutler
Vallecita's Leopards
Leo Beers
Morgan Dancers
Will Oakland & Co.
Brown & McCormack

CHATTANOOGA.

Orpheum.

First Half
Dooley & Sales
Fritz & Lucy Bruch
Orville Stamm
"Night in Park"
Clown Seal
Last Half
Imhof, Conn & Corcene
Four Readings
"Night in Park"
Henry B. Toomer & Co.
Lester & Maure

CHARLESTON, S. C.

Victoria.

First Half
Dunbar's Dragoons
Loney Haskell
Girard & Clark
The Okis
Last Half
Byron & Langdon
Floreza Duo
Thiesen's Dogs
Barto & Clark

CLEVELAND, O.

Keith's.

Antrim & Vale
"The Bride Shop"
Ruth St. Denis
Harry Bersesford & Co.
Ajax & Emilie
Maurice Burkhart

COLUMBUS, O.

Keith's.

Mr. & Mrs. Gordon Wilde
Freeman & Dunham
Louis Simon & Sis
Nanon's Birds
Harry Girard & Co.
Sophie Tucker
Four Londons

CINCINNATI.

Keith's.

Joe Cook
Williams & Wolfus
Oliver & Olp
"The Red Heads"
M. & W. Carty
Thos. F. Swift & Co.

DAYTON, O.

Keith's.

Adeline Francis
"Forest Fire"
Mullen & Coogan
Dunbar's Southern Belles
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GRAND RAPIDS.

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"Passion Play of Washington Sq."
Powder & Capman
Cedora
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Mr. & Mrs. Jimmie Barry
De Lassio
Squill Bros.

HAMILTON, ONT.

Temple.

Schreck & Percival
J. Flynn's Minstrels
Mr. & Mrs. Norman Phillips

INDIANAPOLIS.

Keith's.

Brenner & Allen
Lady Sen Mei
Morton & Moore
Cressy & Dayne
Fred V. Bowers & Co.
Chinko
Bee-Ho-Gray & Co.

JACKSONVILLE.

Orpheum.

First Half
Lew Dockstader
Charbino Bros.
Eldon & Clifton
Last Half
Marx Bros. & Co.
Lew Hawkins
Girard & Clark
Lew Dockstader

KNOXVILLE, TENN.

Grand.

First Half
Statzer & Muller
Lester & Maure
Last Half
Dooley & Sales
Fritz & Lucy Bruch
Henry B. Toomer & Co.
Clown Seal

LOUISVILLE.

Keith's.

Milo
Bernard & Scarth
Payne & Niemeyer
Effie Ellsler Family
Mrs. Langtry
The Norrellas
Allen & Howard

MONTREAL, CAN.

Orpheum.

Marion Weeks
Ryan & Tierney
Adonis & Dog
Charlotte Parry Co.
Evans & Wilson

NASHVILLE, TENN.

Princess.

First Half
Olga
Four Readings
Henry G. Rudolf
Le Maire & Gilbert
Marie Earle & Co.
Shirley Sisters
Last Half
Hoke, Page & Co.
Harry Fisher & Co.
Statzer & Muller

NORFOLK, VA.

Colonial

First Half
Odone
Martini & Maximilian
Dorothy Regel & Co.
Last Half
Al. Herman
Old & Sid
Mr. & Mrs. MacDonald
Lucas & Lucille
Gladone & Talmage

OTTAWA, ONT.

Dominion.

Hal & Francis
"Man Of Ice Wagon"

PHILADELPHIA.

Keith's.

Ball & West
Daniels & Conrad
Babino & Broomer
Margaret Farrell
Gruber's Animals
Ellis & Bordeal
Alexander Bros.
Frazer, Nordstrom & Co.
Norton & Lee

PROVIDENCE.

Keith's.

Britt Wood
White Hussars
Sarah Padden & Co.
Samoya
Carrie De Mar
Bennee & Baird
Perkin's Animals

PITTSBURGH.

Davis.

McWatters & Tyson
Nan Halperin
Albert Whelan
Adelaide & Hughes
Noel Travers & Co.

RICHMOND, VA.

Bijou.

First Half
Gladestone & Talmage
Sid & Sid
Mr. & Mrs. MacDonald
Lucas & Lucille
Last Half
Dorothy Regel & Co.
Odone
Martini & Maximilian

ROCHESTER, N. Y.

Temple.

Comfort & King
Old Homestead Octette
Farber Girls
Lew Madden & Co.
Thurston & Waterson
Hubert Dyer & Co.
Chas. Evans & Co.
Jim & Bettie Morgan

SAVANNAH, GA.

Bijou.

First Half
Marx Bros. & Co.
Lew Hawkins
Flying Nelsonecons
Last Half
Fritz & Lucy Bruch
Eldon & Clifton

TORONTO, CAN.

Shea's.

Kramer & Patterson
Breck Hayes
Gordon & Rica
Georgia Earle & Co.
De Leon & Davis
Lillian Russell
Duffy & Lorenz

TOLEDO, O.

Keith's.

Kelt & De Mont
Misses Lightner & Alexander
Ruth Roye
Wm. Morris & Co.
Leon Sisters & Co.
Corcoran & Dingle

WASHINGTON.

Keith's.

Morin Sisters
Hunting & Francis
Beatrice Morelli's Sextette
Era Tanguay
French & Ells
Deiro
Aneta

WILMINGTON, DEL.

Garrick.

Orange Packers
Elinore & Williams
Cole & Woods
Orford Trio
Elvers Sisters

YOUNGSTOWN, O.

Hippodrome.

Meehan's Dogs
Wright & Dietrich
Charles Grapewin & Co.
Darras Bros.
McDevitt, Kelly & Lacy
Brierre & King
Mercedes
Madroce & Mack

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

McIntyre & Heath
Beatrice Herford
The Navasser Girls
Ideal
"Telephone Tangle"
Ruth Budd
White & Clayton
Les Yardys

Palace.

Evelyn Nesbit
Bernard & Phillips
Seven Honey Boys
Florrie Millership
Bert Melrose
Whipple Huston & Co.
Nederveid's Monks
Harmony Trio
The McIntyres

CALGARY, CAN.

Orpheum.

Mayhew & Taylor
Harriet Marlotte & Co.
Bronson & Baldwin
Florence La Vague
Don Fong Que & Haw
Harold Lloyd
Robbie Gordone

DENVER, COLO.

Orpheum.

Bessie Clayton & Co
Frank Fogarty
Castor & Lee
Lambetti
Olga Mishka Trio
Arthur Sullivan & Co.
McCormack & Wallace

KANSAS CITY, MO.

Orpheum.

Dunbar's Bell Ringers
Dyer & Fay
Emma Carus & Co.
Le Roys Empreeve
Avelino & Lloyd
Cecil Cunningham
Tom Davies & Co.

LOS ANGELES, CAL.

Orpheum.

Gertrude Hoffmann
Whitiz & Burt
Fitzgerald & Marshall
Frankie Murphy
Harry Langdon & Co.
Sloors, O'Brien & Cormack

MEMPHIS, TENN.

Orpheum.

Julia Dean & Co.
Mme. De Cisneros
"Creation"
Halligan & Sykes
Three Leightons
Dudley Trio
Novelty Clintons

MILWAUKEE.

Majestic.

Elsie Janis
Stuart Barnes
Jno. R. Gordon & Co.
Nonette
Chas. Mack & Co.
Bison City Four
Three Ankers
Flying Martins

MINNEAPOLIS.

Orpheum.

Calsete Conant
Fritzi Scheff
Burley & Burley
Ems & Alton
Gomez Trio
Mrs. Gene Hughes & Co.
Cook & Lorenz

NEW ORLEANS.

Orpheum.

Alexander Carr & Co.
Scotch Lads & Lassies
Marshall Montgomery
Diamond & Brennan
Brown & Spencer
Maria La Cross
Curzon Sisters

OAKLAND.

Orpheum.

Gaz Zora
Francis Ring & Co.
Harry Hines
Olga Cook
Natalie Sisters
Valentine & Bell

OMAHA, NEB.

Orpheum.

Rock & White
Mayo & Tally
Watson Sisters
Billy Bouncers & Circus
Eva Taylor & Co.
Kurtis' Roosters
Toney & Norman

PORTLAND, ORE.

Orpheum.

Fannie Brice
Vandecbilt & Moore
Mme. Chilson Ohrmann
Charles Powell
Le Grobs
Pietro
"Saint & Sinner"

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum.

Bankoff & Girlie
Umbeeto & Scarsetti
Julie Ring & Co.
Hailen & Hunter
Dugan & Raymond
Bert Wheeler & Co.
Dupree & Dupree

SALT LAKE CITY.

Orpheum.

Brandon Hurst & Co.
Billy McDermott
Smith & Austin
Mary Gray
Sam Barton
Corelli & Gillette
Milano Bros.

SAN FRANCISCO.

Orpheum.

Lubowska
Lillian Kingsbury & Co.
Ota Gutsuka
Clark & Verdi
Warren & Conly
Warren & Conley
Ed. Morton
Stone & Hayes
Harry Green & Co.

SEATTLE, WASH.

Orpheum.

Henri De Vries
Vinie Daly
"Girl in the Moon"
Andy Rice
Mason & Murray
Two Tomboys
Willard Simms & Co.

ST. LOUIS.

Columbia.

Ralph Herz
"River of Souls"
Clara Morton
Nairem's Dogs
Scott & Keane
Haydn, Borden & Haydn
Monty & Haggar
Martinetti & Sylvester

ST. PAUL.

Orpheum.

Laurie & Bronson
Dan F. Casey
The Dutons
Comiin, Steele & Parks
McCloud & Carp
Dorothy Toye

WINNIPEG, CAN.

Homer Miles & Co.
Donovan & Lee
Emerson & Baldwin
Lydia Barry
Carpos Bros.
Quiroga

PANTAGES' CIRCUIT

CHICAGO,

Crown.

First Half
Flirting Widows
Brooklyn Comedy Four
Fred Elliott & Sister
Last Half
Chuck Haas
Dancing Halls
Omar Sisters
Last Half
Melcoomis
Blair & Crystal
Lloyd Laugton & Co.
Montgomery & McLain
Four Rubes
Four Casting Kays

CALGARY, CAN.

Pantages'.

Junior Revue 1917
Great Howard
Clayton & Lenzie
Naomi
Claire & Atwood

EDMONTON, CAN.

Pantages'.

Six Serenaders
Roach & McCurdy
Doris Wilson Trio
MacRea & Clegg
Clinton & Rooney

LOS ANGELES, CAL.

Pantages'.

Norrien Carmen's Minstrels
Andy Lewis & Co.
Bett's Seals
Grace Thompson
The Henry Sisters

OAKLAND, CAL.

Pantages'.

Dairy Maids
Mystic Bird
Yates & Wheeler
Angelo Armista & Bros.
Wright & Davis

OGDEN, U.

Pantages'.

Arthur Lavine & Co.
Raymond & Bain
Valerie Sisters
Haulon & Clifton
Gressies & Drayton

PORTLAND, ORE.

Pantages'.

Dream Pirates
Dancing La Vars
Violet & Charles
Packard Four
Chris. Richards
Emmett & Emmett

SAN FRANCISCO.

Pantages'.

Bachelor's Sweethearts
Will J. Ward & Girls
Burns & Klass
Maidie De Long
Ovando Duo

SAN DIEGO, CAL.

Pantages'.

Imperial Troupe
Frank Bush
Canabal Maids
Grace McCormack
Rice & Newton

SALT LAKE CITY.

Pantages'.

Office Girls
Gallagher & Carlin
Rucker & Winifred
Bert Wiggin & Co.
Keegan & Ellsworth

SPOKANE, WASH.

Pantages'.

Joe Fanton & Co.
Gordon, Delf & Co.
James J. Morton
Reddington & Grant
Mrs. Bob Fitzsimmons
Sunset Six

SEATTLE.

Pantages'.

"September Morn"
Ward Terry & Co.
Bowman Bros.
Clairmont Bros.
Chabot & Dixon

TACOMA, WASH.

Pantages'.

"Dream of the Orient"
"After the Wedding"
Faber & Waters
The Creightons
De Michele Bros.

VANCOUVER, CAN.

Pantages'.

"Holiday in Dixieland"
Rosie Lloyd
Volant
Pearson & Goldie
Harry Tauda

VICTORIA, CAN.

Pantages'.

Seven Bracks
Little Lord Roberts
Byal & Early
Fee Blake
Nan Gray
Williams & Rankin

WINNIPEG, CAN.
Pantages'.
Empire Comedy Four
Stephens, Bordeaux & Bennett
Six Stylish Steppers
General Piano & Co.
Brown & Jackson

S. & C. CIRCUIT

BILLINGS, MONT.
Babcock.
(March 28, 29)
Breakaway Barlows
Allman & Nevins
Gorman Bros.
Amy Butler & Beaus
Hoyt, Stein & Daly
Russell Bros. & Mealey

BUTTE, MONT.
Empress.
Housch & La Velle
Cohn's Dogs
Tom Brantford
"Beauty Doctors"
W. S. Harvey
Quigg & Nickerson

CINCINNATI.
Empress.
Big Four
Nuess & Eldrid
Jessie Hayward & Co.
Karl
Granville & Mack
Ton Chin Tronpe

DETROIT.
Miles.
Royal Hawaiians
Musical Krelles
Work & Ower
Girard-Gardner Co.
Clark & Chappelle

FARGO, N. D.
Grand.
First Half
Ye Old Song Review
Hal Davis & Co.
Novelty Four
Three Willie Bros.
Last Half
Foster & Foster
Scanlon & Ferne
Kneppe & Cornelius
Grindell & Esther

GT. FALLS, MONT.
G. O. H.
(March 31, April 1, 2)
Breakaway Barlows
Allman & Nevins
Gorman Bros.
Amy Butler & Beaux
Hoyt, Stein & Daly
Russell Bros. & Mealey

HELENA, MONT.
Liberty.
(March 27, 28)
Housch & La Velle
Cohn's Dogs
Tom Brantford
"Beauty Doctors"
W. S. Harvey
Quigg & Nickerson

INDIANAPOLIS.
Family.
First Half
Cree
Regal & Bender
Anna Eva Fay
(One to fill)
Last Half
Chas. Gibbe
Tetsuwari Japs
Gordon & Estle
Anna Eva Fay

JANESVILLE, WIS.
Apollo.
McCormack & Shannon
Pistel & Cushing
(Two to fill)

LEWISTON, MONT.
Judith.
(March 31)
Breakaway Barlows
Allman & Nevins
Gorman Bros.
Amy Butler & Beaus
Hoyt, Stein & Daly
Russell Bros. & Mealey

LOS ANGELES.
Hippodrome.
Harry Sterling
Carl & Rhell
Corn & Robt Simpson
Musical Knehns
Geo. Lee & Girls
Ray Conlin

MINNEAPOLIS
Unique.
Rae & Wynn
Three Jeanettes
Hal Stephens
"Dr. Joy's Sanitarium"
Ell Pyaid

PORTLAND, ORE.
Empress.
Valde & Co.
Scherr & Ramser
Ann Hamilton & Co.
Grant Gardner
Casting Lamys

SACRAMENTO.
Empress.
Eight Black Dots
Jules Levy Family
Howatzcon & Swaybells
Mr. & Mrs. Fred Thomas
Adams, Beverly & West
Miss Elmira & Co.

SAN FRANCISCO.
Empress.
Libby & Barton
Allen Trio
Wm. Lytell & Co.
Burt & Lytton
Mills & Lockwood
Stressell's Animals

SEATTLE.
Empress.
Marbio Gems
Kamerer & Howland
Gems
Marie Stoddard
Seven Casteiucots
Mr. & Mrs. A. Leppellin

ST. PAUL, MINN.
Empress.
Hunter's Dogs
E. E. Clive & Co.
Three Rozellas
A.l. Lawrence
Four Bards

ST. CLOUD, MINN.
Nemec.
(One day)
Ye Old Song Review
Novelty Four
Hal Davis & Co.
Foster & Foster
Three Willie Bros.

VINCENNES, IND.
Lyric.
(Three days)
Chas. Gibbe
Tetsuwari Japs
Gordon & Estle

W. V. M. A.

CHICAGO.
Academy.
First Half.
Laypo & Benjamin
Hammond & Moody
Beach & Lynn
(Two to fill)

Lincoln.
Sunday
Miss Curtis
(Four to fill)
First Half
Clayton & Russell
Jas. Grady & Co.
Seven White Black Birds
(Two to fill)
Last Half
Thos. E. Murphy & Co.
(Four to fill)

Kedzie.
First Half
Hawley & Hawley
Earl & Curtis
Gumond Trio
Six Harvards
(One to fill)
Last Half
Jenkins & Allen
Sully Family
Thos. Potter Dunne
(Two to fill)

Windsor.
First Half
Francis & Holland
Bolger Bros.
"Southern Porch Party"
Kenney & Hollis
Merle's Cockatoos
Last Half
"Around the Town"
Tab.)

American.
First Half
"Around the Town"
(Tab.)
Last Half
Clayton & Russell
Porter J. White & Co.
Vernon Lichter
The Fashion Girls
(One to fill)

Wilson.
First Half
Shyman & Zabelle
Sully Family
Minnie Allen
(Two to fill)
Last Half
Three Lilliputs
Simpson & Dean
Earl & Curtis
Kenny & Hollis
(One to fill)

APPLETON, WIS.
Bijou.
First Half
Elina Gardner
Three Lorettas
Last Half
Edmunds & La Velle
Ponti & Romano

ASHLAND, WIS.
Royal.
(March 30, 31)
Dale & Weber
E. J. Moore
Mardo & Hunter

BLOOMINGTON, ILL.
Majestic.
First Half
Kennedy & Burt
Lulu Coates &
Crackerjacks
Mrs. Eva Fay
Joe Whitehead
Five Mon. MacLarens
Last Half
Follis Sisters & Le Roy
Three Chums
Beasie Browning
Little Hip & Napoleon
(One to fill)

CHAMPAIGN, ILL.
Orpheum.
First Half
"Four Husbands" (Tab.)
Lulu Coates &
Crackerjacks
Sherman, Van & Hyman
"A Musical Mestree"
Le Blanc & Lorraine
Paul Kleist & Co.

COUNCIL BLUFFS, IA.
Nicholas.
First Half
Black & Black
Simmons & Simmons
Seymour's Happy
Family

CEDAR RAPIDS.
Majestic.
First Half
Swan & Swan
The Doherty's
"This Way, Ladies"
(tab.)
Last Half
Van Cello
Hawley & Hawley
Seabury Trio
Green & Parker
The Gruets
Spencer & Williams
Sebastian Merrill Co.

DECATUR, ILL.
Empress.
First Half
Simpson & Dean
John Hymer & Co.
Chesebro's Manchurians
Dancing Mars
(Two to fill)
Last Half
El Rey Sisters
Jarvis & Harrison
Rawson & Claire
Heath & Perry
Bixley & Lerner

DAVENPORT, IA.
Columbia.
First Half
Three Lilliputs
Adolpho
Harry Fern & Co.
Spencer & Williams
Royal Italio Japs
Last Half
"Prince of
To-Night" (tab.)

DES MOINES IA.
Orpheum.
First Half
Sebastian Merrill Trio
Three Vagrants
Harry Van Fossen
"The Rail & the Girls"
"One to Fill)
Last Half
Mlle. Valle & Co.
Chic Sale
Jess & Maurston
Adolpho
Meinotte La Nole Troupe

DUBUQUE, IA.
Majestic.
First Half
"Prince of
To-Night" (tab.
Last Half
Swan & Swan
Morgan & Stewart
Jerome Thompson & Co.
Adair & Adolph
"Neptune's Daughters"

DULUTH, MINN.
New Grand.
First Half
Pauline Saxon
Boothby & Everdeen
Ben Smith
Symphonic Sextette
Last Half
Rose & Ellis
Hauer & Long
Sen. Francis Murphy
Carroll Pierlot & Co.

EAU CLAIRE, WIS.
Orpheum.
First Half
Raschetta & Sylvester
Three Anderson Sisters
(One to fill)
Last Half
Henry Gonson
Musical Geralds
(One to fill)

EAST ST. LOUIS, ILL.
Erber's.
First Half
Mary Darry
Gordon & Marx
Three Emersons
(One to fill)
Last Half
Elliott & Mullen
Claudia Tracey
Friend & Downing
Fichti's Tyroleon
Troubadours

EVANSVILLE, IND.
Grand
(Split with Terre Haute)
First Half
Johnny Small & Sisters
J. C. Nugent & Co.
Brooks & Bowen
Gautier's Toyshop
(One to fill)
Last Half
"September Morn"
(Tab.)

JOLIET, ILL.
Orpheum.
Last Half
Vernia Kaufman
Gaylord & Lancton
Mabel Harper
Those French Girls
(One to fill)

KENOSHA, WIS.
Virginian.
Last Half
Castle Davis Trio
Elina Gardner
Troy Comley Four
Burke & Burke
(One to fill)

KANSAS CITY, MO.
Globe.
First Half
Coy De Trickey
Margaret Isles & Co.
(Three to fill)
Last Half
Honoloiu Duo
Milt Wood
Hugo B. Koch & Co.
(Two to fill)

LINCOLN, NEB.
Lyric.
First Half
Tuscano Bros.
(One to fill)
Last Half
Cleora Miller Trio
Five Lionetts

MINNEAPOLIS.
New Grand.
Amoros & Mulvey
Bouchier Bros.
The Dougherty's
Eller's Novelty Circus

Palace.
The Lampinis
Louis London
Song & Dance Revue
Cameron & O'Connor
Thalero's Animals

MADISON, WIS.
Orpheum.
First Half
Musical Cromwells
Miss Curtis
Thorber & Madison
Dan Burke & Girls
(One to fill)
Last Half
The Puppets
John Geiger Burke
Sorority Girls
(Two to fill)

MASON CITY, IA.
Regent.
First Half
Van & Haten
Neptune's Daughters
Last Half
Redwood & Gordon
Four Renescu

OSHKOSH, WIS.
Majestic.
First Half
Pauline Saxon
Ponti & Romano
Last Half
Roschetta & Sylvestr
Mattie Lockett
Three Lorettas

PARSONS, KAN.
Best.
First Half
Milt Wood
McDougall & Shannon
(One to fill)
Last Half
Tom & Edith Almond
Lua & Anaieka
Bjork Bros.

PEORIA, ILL.
Orpheum.
First Half
Vernia Kaufman
Bixley & Lerner
Rawson & Clare
Heath & Perry
Little Hip & Napoleon
Last Half
Bolger Bros.
John B. Hymer & Co.
Joe Whitehead
Mrs. Eva Fay
(One to fill)

QUINCY, ILL.
Orpheum.
First Half
Alfred Farrell
Elliott & Mullen
"A Musical Matinee"
Those French Girls
(One to fill)
Last Half
Morton Bros.
Creighton, Belmont &
Creighton
Frank Rae & Co.
Bixley & Lerner
Meinotte La Nole Troupe

ROCKFORD, ILL.
New Palace.
First Half
El Rey Sisters
Gaylord & Lancton
John & Mae Burke
The Fashion Girls
(One to fill)
Last Half
Dorothy Brenan
Harry Fern & Co.
Thurber & Madison
Will & Kemp
(One to fill)

SO. BEND, IND.
Orpheum.
First Half
Porter J. White & Co.
Thos. Potter Dunne
Bennington Sisters
Will & Kemp
(One to fill)
Last Half
Aurora of Light
"Southern Porch Party"
Dreher & Turner
(Two to fill)

SPRINGFIELD, MO.
Majestic.
First Half
Juggling De Lisle
Jarvis & Harrison
Baron Lichter
Homer Lind & Co.
Dainty Marie
Last Half
"Four Husbands" (tab.)

Jefferson.
First Half
Tom & Edith Almond
Lua & Anaieka
Bjork Bros.
Last Half
Miller & Mumford
(Two to fill)

SIOUX CITY, IA.
Orpheum.
First Half
Mellor & De Paola
Karl & Edwards
Van & Bell
"The New Leader"
(One to fill)
Last Half
Ota & Dixie
Three Vagrants
"The Earl & the Girls"
Willie Weston
Frank Stafford & Co.

FT. DODGE, IA.
Princess.
First Half
Seabury & Price
Wm. Thompson & Co.
Adair & Griffths
(One to fill)
Last Half
Black & Black
"Between Trains"
Harry Van Fossen
Seymour's Happy Family

FT. WILLIAM, CAN.
Orpheum.
(March 31, April 1)
The Three Westons
Boothby & Everdeen
Ben Smith
Symphonic Sextette

GREEN BAY, WIS.
Orpheum.
Laypo & Benjamin
Homer Lind & Co.
Arthur Rigby
(One to fill)

HANNIBAL, MO.
Park.
First Half
Honoluiu Duo
Harry & Augusta Turpin
(Three to fill)

IRONWOOD, MICH.
Temple.
(March 28, 29)
Dale & Weber
E. J. Moore & Co.
Mardo & Hunter
(One to fill)

ST. PAUL, MINN.
Princess.
First Half
Rose & Ellis
Hauer & Long
Sen. Francis Murphy
Carroll Pierlot & Co.
Last Half
Three Anderson Sisters
Pauline Saxon
Hay & Addis
Mme. Sumiko & Co.

SUPERIOR, WIS.
People's.
First Half
Hoc Cow Duo
Frank Ward
Gladys Vance
Last Half
Victoring & Zolar
Gladys Corriell
(One to fill)

ST. LOUIS, MO.
Grand O. H.
The Salvaggis
Taylor & Brown
Three Arneses
Great Arneses
Hazel Kirke Trio
Lewis & Norton
Nell McKinley
Six Musical Spillers
"Which One Shall I
Marry"

Empress.
First Half
Booth & Leander
Claudia Tracey
Three Chums
Friend & Downing
Fichti'a Tyroleon
Troubadours
Last Half
Thornton & Carlew
Mary Dorr
Lelia Shaw & Co.
Minnie Allen
(One to fill)

TERRE HAUTE.
New Hippodrome.
First Half
"September Morn" (tab)
Last Half
Johnny Small & Sisters
J. C. Nugent & Co.
Brooks & Bowen
Gautier's Toy Shop
(One to fill)

VIRGINIA, MINN.
Royal.
First Half
Victoria & Zolar
Gladys Corriell
Last Half
Gladys Vance
Hoc Cow Duo

WATERLOO, IA.
Majestic.
First Half
Dix & Dixie
Willie Weston
Storm & Marston
Dorothy Herman
The Co-Eds
Last Half
"This Way, Ladies"
(tab.)

WINNIPEG, CAN.
Strand.
Lamb's Manikins
Arough Prince Trio
Carter & Waters
Verna Haworth & Co.

WATERTOWN, S. D.
Metropolitan.
First Half
Bennington Sisters
Mme. Sumiko & Co.
Last Half
Mellor & De Paula
Camille Ober

WASHBURN, WIS.
Temple.
(March 30)
Dale & Weber
E. J. Moore
Mardo & Hunter

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
First Half
Garcinetti Bros.
Lewis & McCarthy
Guatemala Band
Connelly
Wilson & Lenore
Walter C. Kelly
Schiovani Troupe

DALLAS, TEX.
Jefferson.
First Half
Helen Leach Wallin Trio
Girl from Milwaukee
"Married Ladies' Club"
Murray & Adams
Alexander Kids
Marie Nordstrom
Seven Colonial Belles
(See page 30.)

A MID-SEASON PRIZE!!!

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Pantzer Duo
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First Half
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Marvel
Kelly & Fern
Fenton & Green
"The System"
Bob Hall
Last Half
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Cranston & Lee
Marie Fenton
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The Kratons
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First Half
Fryer, Baggett & Frear
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The Vernons
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Ait. Hayman, general manager of Charles Frohman, Inc., has issued through the local press a statement to the effect that the Charles Frohman Company is to be in no way whatsoever interested in the Frohman Theatre (formerly the Toy Theatre), in this city. All the Charles Frohman stars and plays will appear only in the houses in which the Charles Frohman estate is interested: The Colonial, the Hollis and the Tremont.

Sunday (Wilbur-Shubert Co. mgrs.)—Opening March 20 was Franz Lehar's operetta, "Alone at Last."

Plymouth (Fred E. Wright, mgr.)—John Barrymore opened 20 in Galsworthy's play of prison life, "Justice."

Il Wilbur (Wilbur Theatre Co., mgrs.)—"Hobson's Choice" began its second week 20.

Park Square (Fred E. Wright, mgr.)—Second week of the return engagement of "Twin Beds."

Hollis (Charles Frohman, Rich & Harris, mgrs.)—Ninth and final week of Henry Miller and Ruth Chatterton, in "Daddy Long Legs." Cyril Maude, in "Grumpy," comes 27.

Colonial (Charles Frohman & Wm. Harris, mgrs.)—"Around the Map" started 20 upon its fourth week.

Majestic (Wilber-Shubert Co., mgrs.)—Sixth week of William Hodge, in "Fixing Sister," is now on.

Castle Square (John Craig, mgr.)—For week of 20 "Under Cover" is being done for the first time by the Craig Players.

Waldron's Casino (Charles H. Waldron, mgr.)—The Liberty Girls and the popular Jack Conway are located here for current week. Globe Trotters come 27.

Gaiety (George R. Batcheller, mgr.)—Al. Reeves and his show opened 20 for the week. Twentieth Century Maids week of 27.

Howard (George E. Lothrop Jr., mgr.)—This week, High Life Girls and vaudeville, including Webb and Burns, Donnelly and Dorothy, Keeney and Mack, the Harringtons, Harry Mason, Allaire, and "The Evil Hour."

Keith's (Robert G. Larsen, mgr.)—Bill 20-25: Mildred Macomber and company, Charles Howard and company, Mack and Walker, Howard Kibel and Herbert, Mascoul Brothers, Marie and Mary McFarland, George Rolland and company, Hallen and Fuller, and Fred and Adele Astaire.

Lowe's Orpheum (Victor D. Morris, mgr.)—Bill 20-22: Alvares Duo, Tom Waters, Cummings and Gladyings, "The Sword of Fear," Little Caruso company, and James and Ronnie Thornton. For 23-25: Arthur Havel and company, "On the Veranda," Clark and McCullough, James and Bonnie Thornton, and others.

Lowe's St. James (Joseph Brennan, mgr.)—Bill 20-22: Jack and Foris, Clark and McCullough, Arthur Havel and company, Allie White, Consul and Betty, and others. For 23-25: Fiorini and Brown, Jesson and Jesson, "The Sword of Fear," Johnson and Dean, and Consul and Betty.

Lowe's Globe (Frank Meagher mgr.)—Bill 20-22: Johnson and Dean, Rev. Frank Gorman, Weston and Leon, and others. For 23-25: McDonald and Rowland, Lew Cooper, Jack and Foris, and others.

Bowdoin Square (George E. Lothrop, mgr.)—Bill 20-22: Marcus' "Winsome Winners," with Bob Alexander, Joe Taylor and a big chorus; Leach, La Quillian Trio, Daisy Butland, and Dick Howard. For 23-25: Marcus' "Winsome Winners," "The Tamer," Ruth Goodwin, and Dick Howard.

Bijou (Harry Gustin, mgr.)—Myra L. Eckhoff and George Edwards are the soloists, in conjunction with feature pictures.

Scollay Square (A. H. Malley, mgr.) — The Cromwells, Bayle and Patsy, Catherine Hayes and company, Five Zartellas, and Modernda Fantasy.

Boston (Charles Harris, mgr.) — Bill 20-22: Orren and Drew, "Under the Sea," Diero, "Mayor and the Manicure," and Noel Jack. For 23-25: Sig. Frank Trio, Howard Sisters, Charles Wilson, and Four Entertainers.

Gordon's Olympia (J. E. Comerford, mgr.)—Wayne and Warren Glvis, McIntosh and Maids, Vivian De Mi Lois, Old Homestead Four, and Delmore and Lee.

Denver, Col.—Broadway (Peter McCourt, mgr.) "Twin Beds" March 19 and week.

Empress (Daniel McCoy, mgr.) — "The Enchanted Forest," six other acts and moving pictures for week of 19.

Denham (O. D. Woodward, mgr.) — "Inside the Limit," week of 19.

Orpheum.—Bill 20 and week: Joseph E. Howard, Charles (Chic) Sale, Emmet Devoy and company, Mang and Snyder, Marie Bishop, "Doc" White and Orpheum Weekly.

Princess Team—Lyceum (Frank Gray, mgr.) Walker Whiteside March 24, 25, Clifford Devereaux 21-23.

Auditorium (Arthur Lane, mgr.)—Bill 20-26 Alexander Carr and company, Diamond and Brennen, Mack Lo, Jack Wyatt and company, Curran Sister, Brown and Spencer, Marshall Montgomery, and Orpheum Weekly.

Jersey City, N. J.—B. F. Keith's (W. B. Garyn, mgr.) bill March 20-22: Julian Rose, the Phun Fiends, Warren and Templeton, Van and Pearce, "The Author's Dream," Pauline Seymour and company. Bill 23-25: Taylor Granville and company, Tyler Whittuck and Martha Golden, Frank Farrell and Pera.

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SHADES OF NIGHT



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Burnett, Flo
Brice, Mrs. Lew
Bernard, May
Brown, ——
Burke, Lillian Mills
Beckwith, Cora
Buchanan, ——
Bourgeois, Lorraine
Orrilsie, Hope
Cocris, Mrs. M.
Chester, Hilda
Clement, Edith
De Lano, Marie
De Koven, Anna
Darling, Della L.
Dare, Mae Wm.
Dayton, Helen
Deck, Bessie
Dockery, Katheryn
Desmond Mrs Walt
Delmar, Evelyn
Daly, Mrs. Nellie
Dietman, Cheny
Davenport, ——
Florence
Du Vall, Dolly
Deadmond, Maude
Earle, Julia
Evans, Beatrice
Egan, Jessie
Ford, Marie
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Elinore
Frost, Mabel
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Glenmore, Lottie
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Hollingsworth, ——
Maud
Hendy, Elizabeth
Herrington, Hazel
Hill, Mrs. Emma
Hennessy, Miss M.
Hewins Sisters
Kean, Mattie
Kloh, Elizabeth M.
Lee, Blythe
Lindley, Luella
Lerraro, Betty
Miller, Belle
Morrison, Ruby
Mallie, Jeanette
Mahon, Maud
Mooney, Alma
Nelson, Hattie
Nester, Hallye
Norton, Mrs. Ned
Nielsen, Alice
Orico, Alice
Pittman, Nellie
Peters, Ethel
Pernelle, Dora M.
Richmond, Maud
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Rhoder, Sylvia
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Reidy, Irene
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Sanford, May
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Jones, Happy F.
Johnson, Billy M.
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Lopresti, Chas.
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Lewis, Harry C.
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Marks, A.
Mortason, John
Mulvaney, Billy
McDowell, Edw
Meehan, Bill
McAdam, A. H.
Martin, Alfred M.
McAllister, Jack
Monnors, J'Harly
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Smith, Jos.
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Viola, R.
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Wolfheim, Eugene
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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THORER, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of disease and matters of general interest to actors will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THORER, AMERICAN HOSPITAL, CHICAGO, ILLS. When any question or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorer should not be expected to diagnose or prescribe in these columns for individual diseases.

HE WANTED PERSONAL INFORMATION.

The other day a distinguished looking, middle-aged gentleman paid me a visit.

"I am an actor," he said, "but exceedingly interested in everything pertaining to the physical welfare of my kind. I believe that all of us should know the make-up of their physical texture and how to preserve it in a functionating condition for a long time. I read with pleasure the Health Department of THE CLIPPER, but am eager to get as much information as possibly can without becoming a crank on the subject. I believe in physical improvement, and processes, of which we know little, interest me. I took a hint and came to meet you, doctor, and I hope you will pardon my intrusion."

His demeanor was pleasing and his personality really charming. "What subject interests you most?" I queried, as my welcome visitor seated himself leisurely on an armchair. "Doctor," he answered, "I really am amazed at the terrible death rate of pneumonia, and it was puzzling me how pneumonia actually acts and how it gets its victims, and foremost, what is that science or science has done so much for mankind in recent years and still so little in the treatment of this disease. Isn't there something to check or stop the progress of the disease, if taken in time? Why cannot the human mind evolve something that will cure this terrible affliction? I recently lost my wife," and here a tear appeared in the speaker's eye, "in a surprisingly short time, and despite the best possible attention from leading physicians, special nurses and everything I could offer. She was torn from my side when I needed her most." He paused and was absorbed in thought. He was a pathetic figure, this intelligent individual.

I invited him to the hospital and we went through its wards during the afternoon. I talked with him for some time, and gave him all the information I possibly could, and supplied him with a couple of brochures by eminent men dealing on the subject, and though the treatises were technical, I am confident he understood them after a preliminary coaching, for he was a type of actor who extended his activities and knowledge beyond "talking shop" and arguing or how he "knocked them off their seat" in Kokomo. I often meet splendid specimens of men and women in the profession, who are truly an inspiration to any one engaged in serious work.

It is rather severe on a conscientious physician when a layman points out to him the little progress that has been made in a therapeutic way in a condition which has been subjected to most scientific laboratory, clinical and experimental study. However, facts are facts, and it is the broad mind, the true humanitarian, who can face facts, who admits truths and says: "I will continue to labor until the problem is solved."

Now March is here. It is the month when pneumonia does its greatest mischief. I want to send out some warning to show people and to disclose a few essential facts which they must remember.

In the first place bear in mind that while pneumonia is not looked upon as a contagious disease, it is, nevertheless, a fact that the disease is occasionally carried from one individual to another.

Pneumonia kills a great many individuals who drink. It is therefore good sense to keep away from alcohol or getting drunk, or "near drunk."

A factor which has a great tendency to cause pneumonia, in performers especially, is over eating and then exercising the same evening. The change from drafts into over-heated atmosphere is under these conditions, no small factor in inviting serious pulmonary congestion.

What can one do while on the road and stricken with pneumonia? This query often engages the attention of artists, especially during a pneumonia epidemic such as we have had recently. In The Health Years, Dr. Heyard makes the following suggestion: "First, the man with pneumonia must have plenty of cold, fresh, purifying air." All the pneumonia patients in the Presbyterian Hospital are treated in an open air ward on the roof. Of course, in this open air treatment precautions are taken to keep the body of the patient as well as his head warm. Expert in the inhalation of the air that is aimed at and not its contact or its supply. Many individuals persist in being up and about in the first stages of pneumonia. Such practice surely leads to disaster. Performers who follow this will forever will take advantage of the fact and injure themselves beyond measure.

It is essential that as soon as the disease is recognized the patient must go to bed and stay there. Not long ago I was told of the sudden death of a robust young woman who got up during the height of pneumonia, walked to the toilet, she never returned. Death was instantaneous. Exertion and the hypostatic congestion, the less he moves about, the better his chances for recovery.

Medicines? Well, here is where the "rub" comes in. If you are on the road and you cannot get medical attention, sustain the strength of your patient as much as you can by proper feeding, fresh air, alcohol stimulants and by keeping the intestines to the bowels (enemas) and your patient will get well, provided his general physical condition is not handicapped. However, the lungs are consolidated, the patient debilitated and nature, for some reason or other is unable to rally, he will die as well. Medicines help, to be sure, in a symptomatic way and to reduce the extent of the disease and the power of resistance is influenced that often determines the outcome of a given case, and not what medicines are given. Here is where medical men bow their heads with chagrin at the futile attempts thus far to successfully treat cases of inflammation of the lungs.

Keep well and accumulate sufficient resisting power, and pneumonia will not get the best of you. As our Scotch friend, Dr. MacLaren, splendidly expressed it in his "Bonnie Brier Bush" "it is disease before and nature willna fail him in his hour o'need."

Serums are often used in pneumonia, but they are still in experimental stage.

Pneumonia is rarely listened to the talk, and, when departing, he said, with a warm handshake: "I feel much better now. I know that no more silver has Hidden secrets in her glorious march toward enlightenment. I hope to live to see the day when in the evolution of epoch-making discoveries, a positive cure for pneumonia is discovered and given to suffering mankind."

ANSWERS TO CORRESPONDENTS.

RUN DOWN CONDITION.

S. R. T., New York, writes:

DEAR DOCTOR: I wish you would advise me something to purify the blood or to increase the amount of blood in a person. I am forty-one years old, and am engaged in newspaper work. My weight is 133, and height, 5 feet 7 inches. About a year ago a doctor told me my blood pressure was below normal, and I was apt to get pneumonia in cold weather. I have used several tonics for my blood, but up to the present time failed to notice any improvement. In cold weather I am obliged to wear at least two suits of underwear, and even at that I am subject to chills. What diet would you recommend? What tonics are best? A few days ago a friend told me to substitute beet tea at meals for coffee, and am trying that at present. I will eagerly look for an answer in THE CLIPPER at an early date. With many thanks, etc.

REPLY.

You are no doubt suffering from a general lack of tone. Purifying the blood is a misnomer. Unless one has a blood disease that needs purification (such as blood-poisoning) the term is absurd. See table of blood pressure in a recent issue of THE CLIPPER. Harden yourself. Rub the entire body with Turkish towel dipped in tepid water every morning briskly. Reduce the temperature of the water every morning as you go along. Discard one suit of underwear. Don't bundle up. Eat everything as long as you digest it. The best tonic for a condition like yours is iron, quinine and strychnine—a teaspoonful three times daily after meals. The suggestion of your friend to substitute beef tea for coffee is excellent.

SICK HEADACHE IN ENGLAND.

B. J. D., Ipswich, Mass., writes:

DEAR DOCTOR: I am a professional woman and have been nearly all over the world. I have never heard or encountered so much stomach trouble anywhere as I found on my visit in the New England States. I wanted to know if the great amount of beans and baked pork people eat there have to do with it? This may sound foolish, but I have reasons for asking, and would sorely appreciate an answer in THE CLIPPER.

REPLY.

Whether the beans are responsible for stomach disturbances in New England I am not prepared to say. However, it is not the bean that causes stomach trouble as much as does the side of life which the individual leads. Americans are known to be dyspeptics whether they live in Boston or Kokomo. To say that griddle cakes cause that dyspepsia in one place and mince pie in the other is rather absurd. It is the American hustle and bustle and the supersmbition of our people that causes dyspepsia.

PARENTS' FAULT.

W. F. C., Philadelphia, Pa., writes:

DEAR DOCTOR: Being a professional man, I take the liberty to address you and ask your opinion, in THE CLIPPER, on the following: My sister has a fine, healthy and happy boy, a little over four years old, who has subsisted on a absolute milk diet since birth. He will reject any other food. Physicians who have examined him agree on their inability to understand the condition. I would greatly appreciate your opinion in THE CLIPPER, and will look for an early reply. Thanks, etc.

REPLY.

The stomach of a baby needs education of food matters right from birth. The great mistake mothers make is to nurse babies too long. Of course babies dislike to be weaned, and sympathetic mothers do as the baby wants, and as a result the baby's stomach becomes accustomed to milk and remains incapable of digesting other foods. In another group of cases there is a congenital (inborn) contraction of the pyloric end of the stomach (the end that connects with the bowel) that does not permit solid food to pass. If the first is the case, start the boy on broths, predigested foods, follow by semi-solids such as jellies, custards, soft boiled eggs, etc., until the proper consistency of food is reached. This must be persisted in for some time. If an obstruction is there it will have to be removed. I will be very interested to learn the outcome of the case.

HYPERACIDITY OF THE STOMACH.

MR. J. A. Fitchburg, Mass., writes:

DEAR DOCTOR: I am a constant reader of THE CLIPPER. I am working in a local theatre, and wish some advice from you. I am thirty-three years of age and weigh 190 pounds. I feel fairly well; bowels are regular. I suffer with much acidity of the stomach and gastric disturbances. It is worse when I get up in the morning. I do not drink or smoke. I have four or five times when the stomach becomes very acid I suffer from pains in the back which seem to travel down my legs. My tongue is very red at all times. I will appreciate a reply from you.

REPLY.

You no doubt have a hyperacidity of the stomach. You must neutralize the acid, for if neglected a stomach ulcer may develop, especially so since you begin to have pains in the back. I would suggest that you take a teaspoonful of Carlsbad Salts in a glass of water (hot or cold, as preferred) every morning. Besides that, the use of half a teaspoonful of baking soda after each meal is beneficial. Eat meats and eggs in abundance.

NEW STOCK AT SIOUX FALLS, S. D.

The Le Comte & Flesher Players, headed by Edna Marshall and George V. Dill, opened an indefinite season at the Orpheum Theatre, in Sioux Falls, S. D.

The roster of the company is: Walter Curtis, stage director; Al. Pierce, stage manager; Fritz Adams, Roy Van Fossen, Louie Hoffinger, C. R. Davis, Leo Cappere, Chas. Griffiths, Gienella Porter, Adele St. John, Mrs. Clarence Bennet, with Edna Marshall and George V. Dill in the lead.

VAN DYKE WITH TRIPLETT.

After a lapse of fourteen years, H. Walter Van Dyke again appears under the Wm. Triplett banner. Hayden and Jesse Lasky are the headheads," and Mrs. Wm. Triplett are included in the cast. The company, now in its twentieth week, is in the Northwest, and will be in stock during the Summer.

STOCK IN FAIRMONT.

The Grand Theatre Stock Co., Fairmont, W. Va., opened 20, "The Gamblers" being the initial offering. This is probably the highest class company Fairmont has ever had, and Manager Miller promises only royalty pieces. Milton H. Goodhand and Hazel Baker have the leading roles.

PERMANENT PLAYERS CLOSE.

The Permanent Players closed their engagement at the Empress, San Diego, Cal., March 11. The house is dark, no future policy having been announced.

LEADING WOMAN AT PROCTOR'S.

Ellen Glerum, leading woman for the past two seasons, with the Warburton Stock Co., Yonkers, N. Y., has been engaged to appear at the headliner at Proctor's Theatre, in Yonkers, for an indefinite period.

LEIGH DENNY CLOSES.

Leigh Denny, leading man with the Brownell-Stork Stock Co., Newark, N. J., closed March 18, and left for Chicago to go into motion pictures.

JAMES DWYER JOINS POLI'S.

James Dwyer joined the Poli Stock Co. at Hartford, Conn., March 20.

JOE HARDMAN wishes to deny the report that he was in any way concerned in circulating any derogatory reports about the Northern circuits.

SHADES OF NIGHT

ROUTE LIST
DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgrs.)—Broad, Phila., 27-April 8.
Angelus, Margaret—Princess, Chicago, 20, indef.
Aborn Opera Co.—Academy, Bkln., 20-April 15.
Arliss, Geo—Hamilton, Can., 28, 29.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, Boston, 20-25.
"Around the Map" (Klew & Erlanger, mgrs.)—Colonial, Boston, 20-25.
"Any Man's Sister"—(Halton Powell, Inc., mgrs.)—Imperial, Chicago, 19-25, Detroit 27-April 1.
"Along Came Ruth"—Victoria, Chicago, 19-25.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, 20, indef.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Blue Envelope, The"—Cort, New York, indef.
"Bringing Up Father," Gus Hill's (Grif Williams, mgr.)—People's, Phila., 20-25, Camden, N. J., 27-April 1.
"Bird of Paradise"—Omaha 26-30.
Chatterton, Ruth, & Henry Miller—Hollis, Boston 20-25.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
"Come to Bohemia"—Cleveland 20-25.
Dirrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Madison, Wis., 23, Rockford, Ill., 24, Bloomington 25, Springfield 27, Champaign 28, Vincennes, Ind. 29, Evansville 30, Indianapolis 31, April 1.
"Daddy Long Legs"—Shubert, Bkln., 20-25, Newark, N. J., 27-April 1.
Eltinge, Julian (A. H. Woods, mgr.)—Grand, Cincinnati, 20-25, Evansville, Ind., 26, Louisville, Ky., 27-April 1.
"Everyman's Castle" (H. H. Frazee, mgr.)—Cort, Chicago, 20, indef.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Manchester, N. H., 22, Portland, Me., 23-25, Grand, Cincinnati, 27-April 1
Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.)—San Francisco 19-April 1.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Montgomery, Ala., 22, Selma 23, Pensacola, Fla., 24, Mobile, Ala., 25, Meridian, Miss., 27, Jackson 28, Greenwood 29, Greenville 30, Vicksburg 31.
"Everywoman" (Henry W. Savage, mgr.)—Wichita Falls, Tex., 22, 23, Gainesville 24, Ordmore, Okla., 25, Okla. City 26-29, El Reno 30, Guthrie 31.
Fiske, Mrs. (Corey, Williams, Ritter, Inc., mgrs.)—Galety, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—Empire, New York, indef.
Forbes-Robertson — Ann Arbor, Mich., 22, Lima, O., 23, Dayton 24, 25, Piqua 27, Springfield, O., 28, Marion 29, Mansfield 30, Akron 31, Canton April 1
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 20-25.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—San Francisco 19-25, San Jose 27, Stockton 28, Fresno 29, Hanford 30, Visalia 31.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Eldorado, Kan., 23, Eureka 24, Kincaid 25, Marshall, Mo., 27, Washington 28, Alton, Ill., 31.



"Fool There Was, A"—Lexington, New York, 20-25.
"Great Pursuit, The" (Joseph Brooks, mgr.)—Shubert, New York, 22, indef.
"Girl He Couldn't Buy"—Walnut, Phila., 20 25.
"Garden of Allah"—Tulsa, Okla., 22, Parsons 23, Springfield, Mo., 24, Moberly 25, Hannibal 26.
Hodge, Wm.—Majestic, Boston, 20-25.
"Home of Lies, The" (Cohan & Harris, mgrs.)—Candler, New York, 20-April 1.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Harris, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Heart of Wetona" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.
"Hobson, Jr." (Choice (F. Ray Comstock, mgr.)—Wilbur, Boston, indef.
"Hummel, The" (A. L. Schwenk, mgr.)—Los Angeles 20-25, Denver 27-April 1.
"His Majesty Bunker Bean"—Cort, Chicago, 20-25.
Illington, Margaret (Selwyn & Co., mgrs.)—Savannah, Ga., 22, Augusta 23, Columbia, N. C., 24, Greenville 25, Asheville 27, Charlotte 28, Winston-Salem 29, Greensboro 30, Richmond, Va., 31.
Irwin, May—Indianapolis 20-22.
"If You Want to Advertise" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Justice" (Corey, Williams, Ritter, Inc., mgrs.)—Plymouth, Boston, 20-April 1.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, 20-April 1, Lyric, New York, indef.
Lander, Harry (Wm. Morris, mgr.)—Indianapolis 21, 22, Mansfield, O., 23, Lima 24, Toledo 25, Detroit 27-April 1.
La Salle Grand Opera Co.—San Diego, Cal., 20-25.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Abingdon, Va., 22, Marion, 23, Wytheville 24, Bluefield 25, Welch 27, Bedford, Lynchburg 28, Salem 29, Roanoke 30, Bedford City 31, Lynchburg April 1
"Lion in New York"—Buffalo, N. Y., 20-25.
"Little Girl in a Big City" (Schuster-Mc Montgomery, mgrs.)—Newport News, Va., 22, Omaha 23-25, St. Paul, Minn., 26-April 1.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Mitt (Henry W. Savage, mgr.)—Cohan's, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Chicago, Chicago, indef.
Maude, Cyril—Montreal, Can., 20-25, Hollis, Boston, 27-April 8.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, indef.
"Maid in America"—Jackson, Mich., 22.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Lancaster, Pa., 22, Wilmington 24, Beaver Falls 25, Steubenville, O., 27, Morgantown, W. Va., 28, Uniontown, Pa., 29, Connellsville 30, Parkersburg April 1.
"Nobody Home"—Adelphi, Phila., 20-25.
O'Neil, Nance—Bronx O. H., New York, 20-25.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, Phila., 20-25.
"Only Girl, The" (Joe Weber, mgr.)—Buffalo, N. Y., indef.
"On Trial" (Cohan & Harris, mgrs.)—Newark, N. J., 20-25, Standard, New York, 27-April 1.
"Peg o' My Heart" (A Perfumitter in Society" (A. H. Woods, mgr.)—Lyric, New York, 20-April 1.
"Pity Sweet" (The Shuberts, mgrs.)—Booth, New York, indef.
"Princess Tra-la-la" (Andreas Dippel, mgr.)—Broad, Phila., 20-25, Buffalo, N. Y., 27-April 1.
"Pair of Sixes," Co. A (H. H. Frazee, mgr.)—Garrick, New York, 20-25.
"Princess Pat, The" (John Cort, mgr.)—Alvin, Pittsburgh, indef.
"Passing Show of 1915"—Academy, Baltimore, 20-25.
"Potash & Perlmutter," Eastern Co. (A. H. Woods, mgr.)—Buffalo N. Y., 20-25, Rochester 27-29, Syracuse 30-April 1.
"Quinneys" (Frederick Harrison, mgr.—Newark, N. J., 27-April 1.
Robson, May—Trinidad, Col., 22, Raton, N. Mex., 23, Las Vegas 24, El Paso 25-28, Tucson, Ariz., 29, 30, Phoenix 31, April 1.
"Robinson Crusoe Jr"—Winter Garden, New York, indef.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Colonial, Chicago, 19-April 1.
"Rolling Stones" (Selwyn & Co., mgrs.) — New Haven, Conn., 23-25, Providence 27-April 1.
"Robin Hood" (De Koven Opera Co.)—Minneapolis 23-26, Fergus Falls 27, Devil Lake 28, Minot 29, 30, Williston 31, Great Falls April 1, 2.
"Royal Gentleman, A" (Guy Cantman, mgr.)—Baxter, Ia., 23, Cambridge 24, State Center 25, Keystone 26, Gilman 27.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Liberty, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Evansville, Ind., Bloomington 24, Muncie 25, Kansas City, Mo., 27-29, St. Joseph 30, Omaha, Neb., 31, April 1.
Sothern, E. H.—Blackstone, Chicago, 21, indef.
San Carlo Grand Opera Co.—Nixon, Pittsburgh, 23-25, Altoona 26.
Smart Set, The—Cleveland 20-25.
"Sign of Love" (Lester Wallack & Gaby Deslys (Charles Dillingham, mgr.)—Globe, New York, 20-25.
"So Long Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Soldier of Japan, A"—Texas, Corsicana, mgrs.—Whitney, Tex., 22, Strawn 23, Thurber 24, Jacksboro 25, Graham 27, Bowie 28.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Tyndall, S. Dak., 22, Centerville 23, Ireton, Ia., 24, Hartley 25, Lemars 27, Storm Lake 28, Denison 30, Manson 31.
"September Morn"—Montauk Bkln., 20-25.
Tree's, Sir Herbert, Shakespeare Tercentenary—New Amsterdam, New York, indef.
Trilleen, Lou (Garrick Prod. Co., mgr.—Maxine Elliott's, New York, 20, indef.
Thurston (Jack Jones, mgr.)—Camden, N. J., 20-25, Reading, Pa., 27-29, Atlantic City, N. J., 30-April 1.



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"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Park Sq., Boston, 20-25.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Columbus, O., 23-25.
"Twin Beds" Southern Co. (Selwyn & Co., mgrs.)—Augusta, Ga., 22, Aiken, S. C., 23, Orangeburg 24, Asheville, N. C., 25, Columbia 27, Greenville 28, Spartanburg, S. C., 29, Charlotte, N. C., 30, Wilmington 31.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Denver 19-25, Colo. Springs 27, Pueblo 28, Rocky Ford 29, Wichita, Kan., 30, Topeka 31.
"Town Topics"—Chicago, Chicago, indef.
"This is the Life" (Halton Powell, Inc., mgrs.)—Parker, S. Dak., 22, Flandreau 23, Canton 24, Harrison, Ia., 25, Sioux City, Ia., 27, Worthington, Minn., 27, Luverne 28, Worthington 29, Sibley, Ia., 30, Sheldon 31.
"Ten Nights in a Barroon"—Lyceum, Pittsburgh, 20-25.
"Unchastened Women, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, 20-25, Hudson, New York, indef.
"Under Fire" (Selwyn & Co., mgrs.)—Springfield, Mass., 20-25, Bronx O. H., Bronx, New York, 27-April 1.
"Uncle Tom's Cabin," Kibble's (A. T. Ackerman, mgr.)—Oneonta, N. Y., 22, Fulton 23, Syracuse 24, 25, Glens Falls 27, Albany 28, 29, Utica 30, Rome 31, April 1.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Wheeling, W. Va., 22, Washington, Pa., 23, Westover 27, Buckhannon 28, Fairmont 30, Keyser 31, Cumberland, Md., April 1.
"Very Good, Eddie" (Marbury, Comstock & Cummings, mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Whiteside, Walker—Memphis, Tenn., 24, 25.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Crasco Ia., 22, Austin, Minn., 23, Rochester 24, Red Wing 25, Stillwater 27, Eau Claire, Wis., 28, Superior 29, Duluth, Minn., 30-April 1.
"World of Pleasure, A"—Alvin, Pittsburgh, 20-25.
"Weavers, The" (Modern Stage Co., mgrs.)—Cleveland 20-25.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Belleville, Can., 22, Kingston 23, Brockville 24, Ottawa 25, Pembroke, N. Y., 27, Geuevs 28, Ithaca 29, Cortland 30, Seneca Falls 31, Auburn April 1
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Biddeford, Me., 23, Dover, N. H., 24, Portsmouth 25.
"Woolng of Eve"—Rochester, N. Y., 23-25.
"Within the Law"—Hamilton, Can., 24, 25.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Angiesea, N. J., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra — Gloucester, N. J., indef.
Sousa's Band—Hipp., New York, indef.

BURLESQUE SHOWS.
(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Brunswick, Me., 20-25.
Ka Dell Kritchfield Vand. Show (J. S. Kritchfield, mgr.)—Ocean Grove, Mass., indef.
Lucy, Thos. Elmore—De Soto, Ia., 22, Huxley 23, Ludlow 24, Lydyard 25, Truesdale 27, Rudsand, S. Dak., 28, Beloit, Wis., 29.
McGinley, Bob & Eva—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—Key West, Fla., 20-25.
Smith, Mysterious—Inman, Neb., 22, Stewart 23, Long Pine 24, Valentine 25, Gordon 27, Hay Springs 28, Chadron 29, Hot Springs, S. Dak., 30, Rapid City 31.

COMPANIES IN TABLOID PLAYS.

"Around the Town"—Arcana, Chicago, 19-25.
Copelands, Four, Tab. Co.—Olney, Tex., 20-25, New Castle 27-April 1.
"Cabaret Girls, The"—So. Bend, Ind., 23-25.
Daley's Beauty Budlvers (Eddie Daley, mgr.)—Okla. City, Okla., indef.
Enterprise Stock (Norman Hilyard, mgr.) — Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Muncie, Pa., 20-25, Milton 27-April 1.
"Four Husbands"—Joliet, Ill., 23-25.
Hall, Billy, M. C. Co.—Plymouth, Mass., 20-25.

MEYER'S 15¢ MAKE-UP

"Henpecked Henry" (Halton Powell, Inc., mgrs.)—Dayton, O., 20-25, Logansport, Ind., 27-29, Kokomo 30-April 1.
Loring Musical Revue (M. J. Meaney, mgr.)—Fitchburg, Mass., 20-25.
McAuliffe, Jere, Musical Revue (Fred Bauman, mgr.)—Claremont, N. H., 27-April 1.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
"Prince of To-night"—Rockford, Ill., 23-25.
Shantz Premier Girls—Camden, N. J., indef.
Submarine Girls (Lascelles Bros., mgrs.)—Shenandoah, Pa., 20-25, Hanover 27-April 1.
"Sis Little Wiser" (Royle Woolfolk, mgr.)—Battle Creek, Mich., 23-25.
"Sunny Side of Broadway"—Grand, St. Louis 20-25.
"This Way, Ladies"—Davenport, Ia., 23-25, Cedar Rapids 26-29, Waterloo 30-April 1.
United M. C. Co.—Frederick, Md., 20-25.

MINSTRELS.

Coburn's—Wilmington, N. C., 22, Fayetteville 23, Durham 24, Oxford 25, Raleigh 26, 27, Greenville 28, Kinston 29, Washington 30, Tarboro 31, Weldon April 1.
Field's, Al. G.—Wichita, Kan., 22, Topeka 23, St. Joseph, Mo., 24, Des Moines, Ia., 25, Davenport 26, Burlington 27, Keokuk 28, Quincy, Ill., 29, Jacksonville 30, Springfield 31, Bloomington April 1.
O'Brien's, Neil (O. F. Hodge, mgr.)—Salamanca, N. Y., 22, Warren, Pa., 23, Oil City 24, Erie 25.

CARNIVALS.

International Shows (R. A. Dano, mgr.)—Pine Bluff, Ark., 23-April 1.
Metropolitan Shows—Troy, Ala., 27-April 4.
Pellow United Shows—Denver 20-25.
Whitney Shows—De Queen Ark., 20-25.

CIRCUS.

Barnes, Al. G.—Bradley, Cal., 22, Visalia 23, Tulare 24, Hanford 25.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Avenue Players—Detroit, indef.
*Arvine, George, Stock—American, Phila., indef.
Auditorium Players—Auditorium, Baltimore, indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—Hackensack, Pa., indef.
Barrett Players (J. H. Barrett, mgr.)—Springfield, O., indef.
Blowneil-Stock Stock—Newark, N. J., indef.
Burnham, Clayton, Players—Dixie, Manayunk, Phila., indef.
Boyer, Nancy, Stock (Harry Testa, mgr.)—Kalamazoo, Mich., 23-25.
Craig, Ben, Players—Shawmut, Boston (first half), indef.
Calnarn Opera Stock—Majestic, Bklu., indef.
Cornell-Price Players—Mt. Carmel, Ill., 20-25.
Carroll Comedy Co. (Carl Carroll, mgr.)—Lancaster, O., indef.
Clymer, Edna, Stock (Chas. Hilbert, mgr.)—McKeesport, Pa., 20-25, E. Palestine, O., 27-April 1.
Denham Stock—Denver, Ind., indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Desmond, Ethel, M. C. Co.—Brookland, S. C., 20-25, Columbia 27-April 1.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—Rex, Paul, indef.
Feldman & Christie M. C. Co.—St. John, Can., 20, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bklu., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Gibson's, Ted, Stock—Kansas City, Mo., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Players—Union Hill, N. J., indef.
Horne Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Haines-Wilbur Stock—Harlowtown, Mont., 20-25, Martindale 27-April 1.
Hugo Players, No. 1 Co. (Chester Hugo, mgr.)—Gibbon, Neb., 23-25.
Jefferson Players—Portland, Me., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lyrell-Vaughan Stock—San Francisco, indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Lang, Eva, Stock—Omaha 23-30.
Morosco Stock—Los Angeles, indef.
Malloy-Castone Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Little Rock, Ark., indef.
Marchini's Associate Players—Leamington, Can., 20-25.
Myrtle-Harder Stock—Meriden, Conn., 20-26.
Nevin Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nestell Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., 20-25.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Shubert Stock—Milwaukee, indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Burnham Stock—Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
Stevens Stock—Ithaca, Mich., 20-25.
Union Hill Players—Union Hill, N. J., indef.
Vaz Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wallace, Morgan, Players—Peoria, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Lenox, Ia., 20-25.
Yonkers Stock Players—Yonkers, N. Y., indef.

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WANTED, for our 16th Season, Young Pretty Juvenile Woman, some strong emotional parts; Young Fine Looking Juvenile Man, must be an actor; Young Pretty Ingenue Woman, strong line of parts; Sight Reading Pianist, must be up in vaudeville business; Electrician that understands tent wiring, to double canvas; man with strong specialty, for privilege tent; people in all lines write. We will positively give preference to people doing specialties. You must have ability, wardrobe and appearance. We never misuse a salary day, and we never will. Positively no cut wires. Photos and programs must accompany letters. We will not pay high salaries. Rehearsals April 22. People engaged please answer this call. MINNELLI BROS., Delaware, Ohio.

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Young, Good Looking Straight Man; Jew Comedian for Principal Comedy. Both must have good singing voices. Chorus Girls, with strong voices, youth, looks and shapely, reference to those that can lead numbers. All state age, height and weight first letter. Low Summer salary. Address OPERA HOUSE, Rochester, Pa.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

MODIFIED VERSION OF AHERN FILM CENSOR BILL INTRODUCED AT ALBANY.

"REGULATION" SUBSTITUTED FOR "CENSORSHIP" AND OTHER SLIGHT CHANGES MADE.

ASSEMBLYMAN WHEELER OFFERS NEW CENSOR MEASURE GIVING STATE REGENTS UNLIMITED POWER.

The Ahern censorship bill, recently introduced before the Assembly Code Committee, at Albany, N. Y., has made its reappearance with some changes that do not materially affect the measure.

Among the new insertions are a substitution of the word "censorship" for "regulation," and a paragraph which reads:

"In any case where a moving picture film or reel has been disapproved by one commissioner or by a deputy or deputies, the vendors, lessors or proprietors may petition in writing the commission within thirty days after such disapproval for reconsideration of such moving picture film or reel, and said commission, after such resubmission, may, by a majority vote thereof, affirm or reverse the decision thereinbefore made, and such decision or affirmance shall be final, except where otherwise provided for in this act."

Another clause provides that in the event of a lessor or vendor becoming dissatisfied with the commission's verdict, application for a writ to review the proceedings must be made within sixty days thereafter.

WHEELER'S BILL GIVES UNLIMITED POWER TO STATE REGENTS.

A new bill was introduced by Assemblyman Wheeler which provides for control of the movies by the State Board of Regents.

The bill signifies that three members be appointed by the Regents for terms of six years at a yearly salary of $4,000 for each member. The censors are to examine all films and report their approval or disapproval to the Board of Regents, who may adopt or reject the report of the censors. All films which they approve are to bear the words, "Approved by the Board of Regents of the University of the State of New York." It is made a misdemeanor to use a film that has not been approved. For each five hundred feet of celluloid examined the fee will be five dollars.

MABEL NORMAND SIGNS WITH KEYSTONE.

Mabel Normand has signed a Keystone contract, and will continue under the Triangle banner for at least another year.

This statement, issued from Triangle headquarters, puts a quietus on the misleading announcement made in a vaudeville sheet last week that the little comedienne had decided to join the Mutual.

For the present Miss Normand will continue as a member of the Keystone Company, at Fort Lee. Whether or not her activities will occupy a larger field later in the season has not been determined.

At the time of signing she said:

"I am distinctly glad that this formality has been accomplished. I do not think that I could really be very happy if I were not engaged in the Keystoney pastime. Of course, you know my making of Keystones is an art in itself, and I think that it rapidly becomes a habit. At any rate it is a phase of motion picture life that grows upon one because of the fertility of resource displayed by the Keystone organization. When you begin work in the morning it is rather difficult to determine whether one is expected to ride off an eighty foot cliff into the Pacific, to ride a runaway aeroplane, or merely assault the Keystone police. Such little incidents as climbing up the outside of a ten story office building, or jumping from the top thereof into a life net are formalities that one becomes more or less accustomed to. Still there is always the pleasurable anticipation in not knowing to what extent Mack Sennett's inventive genius has been active the night before, and this lends the needed fillip to the Keystone life. I am very glad that I am going to continue in the full consciousness that my life will not become a dull grey existence, without any high spots in it."

Miss Normand will, in all likilhood, be seen with Roscoe (Fatty) Arbuckle in a new comedy the latter is preparing for in the Fort Lee studios.

JAMES O'NEILL WINS SUIT.

In a decision handed down by Justice Laughlin in the Appellate Division, last week, which affirmed a previous decision by Justice Shearn, in the Supreme Court, James O'Neill is to receive damages from the General Film Co., and the injunction restraining the company becomes permanent.

The suit was instituted originally by O'Neill to restrain the defendant from using the film, "Monte Cristo," and requested damages, consisting of all profits accruing to defendant from said film.

At that time the Court decided in the plaintiff's favor, but the General Film Company appealed from that decision, with the foregoing result.

In upholding the plaintiff the court, however, modified the former verdict to the extent that O'Neill is entitled to damages limited to the date he, the plaintiff, copyrighted the picturized version of "Monte Cristo," which was Dec. 10, 1912.

O'Neill averred he purchased the exclusive literary and performing rights of the play from John Stetson, of Boston, for $2,000. The court held Stetson, not being the owner of the exclusive rights of the play, could not therefore have given O'Neill the exclusive rights. Thus the recovery of damages was limited to the date on which the copyright was obtained.

MUTUAL CAMERA MAN SHOWS TRUE MOVIE ENTERPRISE.

L. J. Burrud, camera man for *The Mutual Weekly*, was the first person to secure scenes of the result of the recent raid by Villa and his bandits at Columbus, N. M.

Burrud, who was stationed at El Paso, Tex., heard of the raid, and learning that no train were due for several hours, chartered a locomotive that carried him at a terrific clip to the devastated border town, where he arrived six hours after the outlaws had been driven off. He immediately filmed some interesting scenes, which will be seen on the Mutual Weekly.

HER NAME IS MARY.

In these busy hum-drum days of our monotonous existence when champion boxers and other shining lights are exhibiting their various wares for public inspection, "drawing cards" are scattered promiscuously all over the map.

Scattered, as it were, with wild abandon throughout the world, in every hamlet, village and metropolis are motion picture films containing the picturized actions of many stars in all branches of the theatrical profession. The theatre managers freely advertise the feature and star, with the result that the patrons of the movies throng to see their favorites on the screen.

There is among the ninety millions or so of folk in these United States a young, unassuming miss whose box of tricks consists of a pout that is queenly, a poise that is graceful and a personality—there you have it—that is magnetic, who, some how, has managed to entwine her girlish face and accessories around the heart of the nation.

Any manager advertising the appearance of this "wisp of a girl" in a photoplay has had to summon the police department to aid in curbing the people who are bent on showering their dimes and quarters all over the box office floor despite the fact that the interior of the house is already stuffed, packed, jammed, filled with devotees at the little girl's shrine.

Without doubt the biggest drawing card in the film or theatrical profession to-day is—Well, you remember Georgie Cohan's song? Sure you do. It runs something like this:

"For it was Mary, Mary, etc."

Not Mary Jones, or Mary Brown, but just Mary; that will suffice, because you know the Mary I mean. Ask anyone. They might answer Mary Pickford.

MORE CENSORS FOR 'FRISCO.

The supervisor's police committee of San Francisco has decided to recommend that the Board of Moving Picture Censors be enlarged and its powers broadened.

An ordinance to that effect was presented by Luella Ward, representing the board. This ordinance provides that the board shall consist of nine members, three to be appointed by the mayor, three by the supervisors, and one each by the Police Commission, Board of Education and Juvenile Court judge.

CLERGYMAN COMMENTS ON CHAPLIN.

The report of Charlie Chaplin's $670,000 salary for one year for clowning before the Mutual Camera has caused newspapers throughout these United States to devote columns of space to the subject.

The Pittsburgh Chronicle-Telegraph, in an editorial, makes comparisons with Chaplin's annual income and that of the President, pointing out the inadequate compensation of clergymen and college professors.

The latest to furnish a boost for the curly haired comic is the Rev. R. E. Heath, associate pastor of the Warren Avenue Baptist Church, of Boston.

We quote the reverend gentleman:

"It has been brought to my attention that Charlie Chaplin is to receive $670,000. We have been startled rightly by such a salary, and it brings to our minds the subject of amusements. Amusements have their value. I believe, and I do want to say right here that I am not puritanical in my belief, for they were too straight-laced, too forbidding, not normal, unwholesome and unnatural. Had Chaplin lived in the old puritanical days they would have thought him a witch and taken his life.

"Chaplin is doing good because he is provoking laughter. Anyone who can bring joy, mirth and sunshine into human souls is doing something good.

"I admit that Chaplin must be a genius, he is now only twenty-six years old, and will earn $12,000 a week, while some of us find it hard to earn $1,000 a year."

RAVER'S NEW WAR PICTURE.

The Raver Film Corporation's trade show, at Wurlitzer Fine Arts Hall, New York, last week, was productive of much interest. A new two reel war picture was shown which depicted scenes at the Austrian battlefront. It proved an entertaining feature.

"Driftwood," the famous play by Owen Davis, was also presented with all its exciting thrills.

Another interesting film was "The Fortunate Youth," an adaptation of Wm. J. Locke's book of the same name.

The attendance was very large.

Whitfield R. Sheehan, general manager for the Fox Film Corporation, is in London, where he will open a branch office for the firm.

PALLAS PICTURES PRESENTS NOVELTY IN FILMS.

A PHOTOPLAY WITH BOTH A TRAGIC AND A HAPPY ENDING.

For the first time in the history of motion pictures, a photoplay with both a happy and a tragic ending will be supplied to exhibitors on April 3, when Pallas Pictures will release on the Paramount program, Lenore Ulrich, in "The Heart of Paula."

In producing "The Heart of Paula" the novelty of putting out a photoplay with two endings to meet the requirements of the exhibitor, according to the liking of his patrons, was conceived purely by accident. Upon preparing the final scenes of the production, Lenore Ulrich, the popular Morosco film star, who was loaned to Pallas Pictures for this subject, stated that she was not in favor of the climax as called for by the scenario. On the other hand, upon consultation on the matter, George Broadhurst, the well known author, who has become associated with Pallas Pictures, agreed that the ending of the photoplay was a logical and desirable conclusion to the story. Other authorities were consulted, and the expressions varied to such an extent that it was thought best to produce both endings and then decide which would prove the most effective.

Upon completion of "The Heart of Paula" with two endings the decision was made all the more difficult because of the excellence of both. One, presenting the tragic death of the heroine, offered an exceptionally dramatic finis, while the other displayed the happy conclusion preceded by a remarkable fight in the moonlight, in addition to dramatically artistic qualities. Each ending displayed exceptional merit and both proved logical. To discard either one would mean the abolition of a rare screen offering.

It was then decided to exploit the production with the original ending, together with additional film presenting the other. Thus each exhibitor may either have the opportunity of selecting the ending which he feels his patrons like the best according to the tastes of his locality, or he may exhibit both endings and leave it up to his audiences to decide for themselves which they think the most appropriate. Several exhibitors who have been consulted on the matter have received the information of the two endings with enthusiasm, and are planning contests among their patrons in connection with the showing of this photoplay. In addition, Pallas Pictures have co-operated with *Picture Play Magazine*, the Street & Smith publication, in the presentation of an article on "The Happy Ending vs. the Tragic Climax," which will allow its readers to decide which is the most desirable.

PICTURE CO. BUYS GLEN ISLAND.

Glen Island, long known to New Yorkers as an amusement resort, has been purchased by the Peerless Pictures Corporation, for an amount said to be $1,000,000.

The Island and its surroundings is regarded as especially favorable for taking outdoor scenes. There are fine parks and Summer homes, lakes and grottoes, bathing beaches and stretches of rock bound coast, and in the amusement places already built, scenes from many lands.

The sale was made through the Frank L. Fisher Co. and the Robt. E. Farley organization.

PARAGON OFFICIAL TAKES RAP AT BRISBANE.

The shock caused by Arthur Brisbane's recent speech at the M. P. Board of Trade dinner at the Astor, New York, has been felt in all quarters of the film globe. Emanating as it did from a guest of honor, who had been extended every courtesy possible by men who are responsible for the tremendous growth of the film industry, it was a disagreeable surprise.

That the guests in attendance were deeply chagrined is evidenced by the different statements from them.

Francois Doublier, of the Paragon Films, Inc., takes the occasion to comment upon Mr. Brisbane's attitude. Among other things Mr. Doublier says:

"My fellow guests and the hosts were palpably discomfitted by the point of view of their principal speaker. They discussed its surprises after he had left, and regretted vehemently that he had been invited, also that he had not waited until his hosts could have enlightened him upon points about which he had admitted his ignorance."

THE BIG FELLOW IS BUSY.

Jos. W. Farnham, who is handling the distribution of the Bondhill films, has sold to the Greene Photoplay Co. "The Awakening of Bess Morton," which is the first of a series of one a month to be exploited by the latter concern.

LEWIS A SWIFT WORKER.

Edgar Lewis, who recently joined the Lubin forces to produce special features for the V. S. L. E. program, has finished within the last twelve months eleven feature photoplays. Included in the list are "The Littlest Rebel," "Souls in Bondage," "The Flunderer," "The Bondman" and others.

EXPLOIT LEONORE ULRICH IN SONG.

The Pallas Pictures Company has hit upon a novel idea in conjunction with the advertising of their feature, "The Heart of Paula."

A song has been written entitled "Paula," which will be distributed among the exhibitors and music trade about the time of the presentation of the photoplay. Music stores will have display advertising to the song, associating it with the picture and slides in the different motion picture theatres will inform the patrons where the song may be procured.

The song copy has been attractively made with a striking cover, bearing the photo and autograph of Leonore Ulrich.

FRENCH DIPLOMAT DISPLEASED.

M. Jules Jusserand, the French Ambassador to the U. S., is highly indignant.

It seems the gentleman witnessed a photoplay in Boston called "Madam Le President," in which Anna Held, of *naughty eyes* fame, is starring, and at the conclusion of same stated that the story and characters in no way represented life in France.

The picture is based on the play written by Pierre Veber, himself a Frenchman.

"UNWRITTEN LAW" MAKES IMPRESSION.

Alexander Berfues, general manager of the California M. P. Company, made a hurried trip to Chicago last week for the purpose of arranging a trade showing of "The Unwritten Law," with Bessie Mitchelena.

The Ziegfeld Theatre was used for the exhibition, and many well known State rights buyers and representatives of the local dailies reviewed the feature, which made a favorable impression.

A number of desirable contracts for territorial rights were closed as a result of the showing.

The Raver Film Corp. is marketing for the Austrian Government a motion picture, called "Austria at War."

Alice Brady, daughter of Wm. A. Brady, who made her appearance soon on Broadway in a legitimate production, will return to the films at the conclusion of her engagement in the spoken drama.

Nita Davis has been secured by the Mutual to appear in the screen version of B. M. Bowers' "Happy Family" series.

Only two directors are working at the Biograph studios now, J. P. McDonald and Frank Coyle. There are but few artists in stock, and the casts are made up of types selected for each picture. It has not yet been decided whether the Bio. will return to the East this year or not, but they probably will.

Louise Glaum and Charles Ray, with Howard Hickman and Cecil Standing, with the direction of Raymond West, have made a big feature of the Vampire story, which elevates Louise to the star class. It is probable that she and Ray will be co-starred in this.

George Sargent is very busy with the new American serial story in which Tom Chatterton, Juanita Hanson, Lamar Johnston and other clever people are cast. The company spent several days in and around Los Angeles, getting some shipping stuff at San Pedro and other places.

TIMELY PICTURE TOPICS.

"Defense or Tribute" has been booked for Poughkeepsie, Newburgh, New Haven, Plainfield, Mount Kisco, Beacon and Highland Falls.

Leonore Ulrich, who is starring in the Pallas pictures, has had a song written and dedicated to her entitled "Paula."

On May 15, which is set for "Actors' Day," some one hundred and eighteen houses in the West have volunteered to contribute a portion of their receipts to the fund. Every M. P. interest is joining hands. Wm. N. Selig and Geo. K. Spoor are prominent and active in the movement.

The Los Angeles Express issue of March 4 devoted almost two columns to Ernest Shipman and a five pound bass which he "hooked" at Silver Lake.

Louise Lester, who is known for her prodigeacy in character parts, has been selected for a new role in a forthcoming American Film Co. release.

"The Secret Mating," a five reel American, will have in its cast Harry Keenan and Leona Hutton.

The Philadelphia general committee of the M. P. campaign for the Actors' Fund of America, met Monday night in Philadelphia and suggested plans for helping the collection of $500,000 in fifteen weeks for the Actors' Fund.

Charlie Chaplin has parted with one half his $150,000 bonus from the Mutual Co. Brother Sid received $75,000 for his managerial efforts.

Ormi Hawley, for five years a featured star in Lubin and other pictures has signed to appear for the Wm. Fox Company.

The name of the new Triangle feature in which Douglas Fairbanks is to star has not been announced as yet, although it is near completion.

In the "Hand of Peril" nine rooms of a house are shown, with action occurring in each room simultaneously.

President Williams of the Park Board of Baltimore, Md., has refused to allow films of love making or kidnapping to be taken in Druid Hill Park, in Baltimore.

The speech made by Arthur Brisbane, to the film men, at the Astor, New York, recently, has caused many motion picture folk to cease reading the *New York Journal*.

"The Stepping Stone" is the name of the new Triangle release in which Frank Keenan will make his reappearance on the screen. The feature is scheduled for release April 1.



FEATURE FILM DIRECTORY.

EQUITABLE.

Feb. 21—"THE QUESTION," five reels. *Margaret Leslie.*
Feb. 28—"THE PRICE OF HAPPINESS" five reels. *Mary Boland.*
Mar. 6—"THE DEVIL'S TOY," five reels. *Adele Blood.*
Mar. 13—"MAN AND HIS ANGEL," five reels. *Jane Gray.*
Mar. 20—"FASHERBY" five reels. *Charles Cherry.*
Mar. 27—"THE STRUGGLE," five reels. *Frank Sheridan.*
April 3—"HER GOD," five reels. *Gail Kane.*
April 10—"THE CHAIN INVISIBLE," five reels. *Bruce*
April 10—"THE CHAIN INVISIBLE," five reels. *Bruce McRae.*

METRO.

Feb. 21—"THE PRICE OF MALICE" (Rolfe), five reels. *Hamilton Revelle.*
Feb. 21—"A CORNER IN COTTON" (Quality), five reels. *Marguerite Snow.*
Feb. 28—"THE SOUL MARKET" (Popular), five reels. *Mme. Petrova.*
Mar. 6—"THE BLINDNESS OF LOVE" (Rolfe), five reels. *Julius Steger.*
Mar. 13—"LOVE'S MASK" (Columbia), five reels. *Mary Miles Minter.*
Mar. 20—"HER GREAT PRICE" (Rolfe), five reels. *Mabel Taliaferro.*
Mar. 27—"THE WALL BETWEEN" (Quality), five reels. *Bushman* and *Bayne.*
April 3—"THE KISS OF HATE" (Columbia), five reels. *Ethel Barrymore.*

WM. FOX.

Feb. 20—"FIGHTING BLOOD," five reels.
Feb. 27—"THE WITCH," five reels.
Mar. 6—"THE MARK OF HEARTS," five reels.
Mar. 13—"GOLD AND THE WOMAN," five reels.
Mar. 20—"THE BONDMAN," five reels.
Mar. 27—"A WIFE'S SACRIFICE," five reels.

KLEINE-EDISON.

Feb. 9—"THE MASTERDOM OF PHILLIP STRONG" (Edison), five reels. *Mabel Trunelle.*
Feb. 16—"THE SCARLET ROAD" (Kleine), five reels. *Anna Nilsen.*
Feb. 23—"AT THE RAINBOW'S END" (Edison), five reels. *Carol McComas.*

MUTUAL MASTERPIECES.

Mar. 2—"EMBERS" (American), five reels. *Arthur Maude* and *Constance Crawley.*
Mar. 4—"THE HEART OF TWILIGHT" (Centaur), five reels. *Wm. Clifford* and *Margaret Gibson.*
Mar. 6—"ACCORDING TO LAW" (Gaumont), five reels. *Helene Rosen* and *Howard Hall.*
Mar. 9—"TRUE NOBILITY" (American), five reels. *Helene Rosen* and *S. Forrest Taylor.*
Mar. 11—"THE FLIGHT OF THE DUCHESS" (Thanhouser), five reels. *Gladys Hulette.*
Mar. 13—"IN THE WEB OF THE GRAFTERS" (Signal), five reels. *Edythe Sterling* and *Norbert Myles.*
Mar. 16—"A BIRD OF PREY" (Thanhouser), five reels. *Robert Whittier* and *Kathryn Adams.*
Mar. 18—"OVERALLS" (American), five reels. *Rhea Mitchell* and *Wm. Stowell.*
Mar. 20—"THE HAUNTED MANOR" (Gaumont), five reels. *Ivy Shepard.*
Mar. 23—"THE BRIDGE" (American), five reels. *Wm. Russell* and *Charlotte Burton.*
Mar. 25—"THE HIDDEN LAW" (Centaur), five reels. *Wm. Clifford.*

PATHE.

Jan. 17—"THE LOVE TRIAL" (Pathe), five reels. *All Star Cast.*
Jan. 24—"HAZEL KIRKE" (Wharton), five reels. *All Star Cast.*
Feb. 14—"THE SHRINE OF HAPPINESS," five reels.

PARAMOUNT.

Feb. 21—"BLACKLIST" (Lasky), five reels. *Blanche Sweet.*
Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Florence Rockwell.*
Feb. 28—"DIPLOMACY" (Famous), five reels. *Marie Doro.*
Mar. 2—"POOR LITTLE PEPPINA" (Famous), six reels. *Mary Pickford.*
Mar 6—"TO HAVE AND TO HOLD" (Lasky), five reels. *Mae Murray.*
Mar. 9—"BEING SLAIN" (Pallas), five reels. *Dustin Farnum.*
Mar. 13—"FOR THE DEFENSE" (Lasky), five reels. *Fannie Ward.*
Mar. 16—"CODE OF MARIE GRAY" (Morosco), five reels. *Constance Collier.*
Mar. 20—"THE LOST BRIDEGROOM" (Famous). *John Barrymore.*
Mar. 23—"THE SALESLADY" (Famous). *Hazel Dawn.*
Mar. 27—"AUDREY" (Famous), five reels. *Pauline Frederick.*
Mar. 30—"THE SOWERS" (Lasky), five reels. *Blanche Sweet.*
Apr. 3—"HEART OF PAULA" (Pallas), five reels. *Lenore Ulrich.*

TRIANGLE.

Feb. 20—"PEGGY" (Kay-Bee), seven reels. *Billie Burke.*
Feb. 27—"DON QUIXOTE" (Fine Arts), five reels. *De Wolf Hopper.*
Mar. 5—"HELL'S HINGES" (Kay-Bee), five reels. *Wm. S. Hart.*
Mar. 5—"DAPHNE AND THE PIRATE" (Fine Arts), five reels. *Lillian Gish.*
Mar. 5—"WIFE AND AUTOMOBILE" (Keystone), two reels. *Wm. Collier.*
Mar. 5—"THE JUDGE" (Keystone), two reels. *Chas. Murray.*
Mar. 12—"THE FLYING TORPEDO" (Fine Arts), five reels. *John Emerson.*
Mar. 12—"THE VILLAGE BLACKSMITH" (Keystone), two reels. *Hank Mann.*
Mar. 12—"BULLETS AND BROWN EYES" (Kay-Bee), five reels. *Frank Mills.*

UNIVERSAL (RED FEATHER).

Mar. 6—"THE TARGET," five reels. *Robert Bosworth* and *Jane Novak.*
Mar. 13—"THE POOL OF FLAME," five reels. *J. Warren Kerrigan.*
Mar. 20—"DRUGGED WATERS," five reels. *Wm. Dowlan.*
Mar. 27—"AUTUMN," five reels. *Violet Mersereau* and *Paul Panzer.*
Apr. 3—"BRIGADIER GERARD," five reels. *Lewis Waller.*

BLUEBIRD.

Feb. 28—"THE GRIP OF JEALOUSY," five reels. *Louise Lovely.*
Mar. 6—"RUPERT OF HENTZAU," five reels. *Jane Gail* and *Henry Ainley.*
Mar. 12—"THE STRENGTH OF THE WEAK," five reels. *Mary Fuller.*
Mar. 19—"THE YAQUI," five reels. *Hobart Bosworth.*
Mar. 26—"THE FILER," five reels. *Marie Walcamp.*
Apr. 2—"TANGLED HEARTS," five reels. *Louise Lovely.*

V. L. S. E.

Feb. 28—"THE DISCARD" (Essanay), five reels. *Virginia Hammond.*
Mar. 6—"THE HUNTED WOMAN" (Vita.), five reels.
Mar. 20—"THE TWO-EDGED SWORD" (Vita.), five reels. *Edith Story* and *Evart Overton.*
Mar. 27—"THE SUPREME TEMPTATION" (Vita.), five reels. *Antonio Moreno* and *Dorothy Kelly.*
Apr. 10—"THE VITAL QUESTION" (Vita.), five reels. *Virginia Pearson.*

WORLD FILM.

Mar. 6—"AS IN A LOOKING GLASS," five reels.
Mar. 13—"THE UNPARDONABLE SIN," five reels. *Holbrook Blinn.*
Mar. 20—"THE SUPREME SACRIFICE," five reels. *Robert Warwick.*
Mar. 27—"THE HAND OF PERIL," five reels. *House Peters.*
Apr. 3—"HUMAN DRIFTWOOD," five reels. *Frances Nelson* and *Robt. Warwick.*
Apr. 10—"THE FEAST OF LIFE," five reels. *Clara Kimball Young.*
Apr. 17—"THE SOCIAL HIGHWAYMAN," five reels. *Edwin August.*

STATE RIGHTS FILMS.

CALIFORNIA M. F. CO.

Feb.—"THE DEVINETTE LAW," five reels.
"THE WOMAN WHO DARED," five reels.

RAVER.

"THE OTHER GIRL," five reels.

B. F MOSS.

"THREE WEEKS," five reels.
"SALAMANDER," five reels.
"ONE DAY," five reels.

SUN PHOTOPLAY CO.

"THE PRINCESS OF INDIA," five reels.

PHOTODRAMA CO.

"HOW MOLLY MADE GOOD," five reels.

HANOVER FILMS.

"FABULOUS MACISTE," six reels.
"SHOULD A BABY DIE?"

SOL LESSER.

"TH' NE'ER DO WELL."

PROGRAMS.

GENERAL.

BIOGRAPH.

Mar. 20—"HIS MOTHER'S SCARF," one reel (Dr.)
Mar. 22—"THE BATTLE OF TRUTH," three reels (Dr.)

ESSANAY.

Mar. 21—"SEPARATING FROM SARAH," two reels (Dr.)
Mar. 22—ANIMATED NOOZ," Pictorial No. 7 (Split).
Mar. 25—"I WILL REPAY," three reels (Dr.)

KALEM.

Mar. 21—"FOR SWEET CHARITY," one reel (Ham comedy).
Mar. 22—"A BACHELOR'S ROOST," one reel (Com.)
Mar. 24—"WHEN THINGS GO WRONG," one reel (Com.)
Mar. 25—"THE DETECTIVE'S PERIL," one reel (Dr.) (H. of H Series).

LUBIN.

Mar. 20—"THE NEW JANITOR" one reel (Com.)
Mar. 21—"THE CRASH," two reels (Dr.)
Mar. 23—"A SISTER TO CAIN," three reels (Dr.)
Mar. 25—"LOVE ONE ANOTHER," one reel (Com.)

SELIG.

Mar. 20—SELIG-TRIBUNE, No. 23, one reel (Top.)
Mar. 20—"NO. 13 WESTBOUND," three reels (Dr.)
Mar. 23—SELIG-TRIBUNE, No. 24, one reel (Top.)
Mar. 25—"TEDDY'S LOVE DISASTER" (split), one reel.

VIM.

Mar. 23—"BUNGLES LANDS A JOB," one reel (Com.)
Mar. 24—"BEHIND THE FOOTLIGHTS," one reel (Com.)

VITAGRAPH.

Mar. 20—"A SQUARED ACCOUNT," one reel (Dr.)
Mar. 24—"FREDDY VERSUS HAMLET," one reel (Com.)
Mar. 25—"HUSKS," three reels (Dr.)

KNICKERBOCKER STAR FEATURES.

Mar. 24—"THE WITCH OF THE MOUNTAIN," three reels (Dr.)

MUTUAL.

AMERICAN.

Mar. 21—"THE CODE OF HONOR," three reels (Dr.)

BEAUTY.

Mar. 22—"CUPID AT COHN'S," one reel (Com.)
Mar. 26—"THE BUBBLES AND THE BARBER," one reel (Com.)

CUB.

Mar. 24—"JERRY AND THE SMUGGLES," one reel (Com.)

FALSTAFF.

Mar. 21—"PAYEY POST, PROTEAN PLAYER," one reel (Com.)
Mar. 23—"PEDRO, THE PUNK POET," one reel (Com.)

GAUMONT.

Mar. 26—"SEX AMERICA FIGHT, No. 28" and "KEEPING UP WITH THE JONESES" (split).

MUTUAL.

Mar. 22—MUTUAL WEEKLY, No. 64 (Top.)
Mar. 20—MASTERPIECE DE LUXE.
Mar. 23—MASTERPIECE DE LUXE.
Mar. 25—MASTERPIECE DE LUXE.

MUSTANG.

Mar. 24—"SNOW STUFF," three reel (Dr.)

THANHOUSER.

Mar. 22—"THE FIFTH ACE," two reels (Dr.)

VOGUE.

Mar. 23—TITLE NOT REPORTED.
Mar. 26—TITLE NOT REPORTED.

UNIVERSAL.

RED FEATHER.

Mar. 20—"DRUGGED WATERS," five reels (Dr.)

NESTOR.

Mar. 20—"LOVE AND VACCINATION" (Com.)
Mar. 24—"THE WRONG BIRD" (Com.)

GOLD SEAL.

Mar. 21—"THE MADCAP QUEEN OF CHONA" (Com. Dr.)

REX.

Mar. 21—"THE PHANTOM THIEF."
Mar. 26—"A SOCIAL OUTCAST," three reels (Dr.)

IMP.

Mar. 21—"AIN'T HE GRAND."
Mar. 24—"THE CRIMSON TRAIL," two reels.

LAEMMLE.

Mar. 22—"THE DESPERADO" (Dr.)
Mar. 23—"THE SECRET FOE," two reels (Dr.)

L-KO.

Mar. 22—"SCARS AND STRIPES FOREVER," two reels (Com.)
Mar. 26—"A FRIEND, BUT A STAR BOARDER" (Com.)

POWERS.

Mar. 23—"A TOYLAND MYSTERY" and "AMPHIBIAN ODDITIES" (Split).

BISON.

Mar. 25—"MONNA VANNA," three reels (Dr.)

BIG U.

Mar. 23—"ON DANGEROUS GROUND" (Dr.)

JOKER.

Mar. 26—"IT NEARLY HAPPENED" (Com.)

UNIVERSAL.

Mar. 22—UNIVERSAL ANIMATED WEEKLY, No. 12.

"MOTION PICTURE ACTING"—Complete Instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for photoplaying, How Engagements are Secured, How Photo Plays are Produced. Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 50c., postpaid. Order today. Your opportunity. PRACTICAL PUBLISHING CO., 70 Manhattan Avenue, New York.

PICTURE PLAY REPORTS.

"DOLLARS AND THE WOMAN."

PRODUCED BY LUBIN FILM CO. SIX REELS.

Released March 20. By V. S. L. S.

STORY—An adaptation from the book, "Dollars and Cents," by Albert Payson Terhune.
SCENARIO—Well constructed.
DIRECTION—Praiseworthy.
ACTION—Smooth and interesting.
SITUATIONS—Natural.
ATMOSPHERE—Fine.
CONTINUITY—Unbroken.
SUSPENSE—Gripping.
DETAIL—Correct.
COSTUMES—O. K.
ACTING—Very good.
PHOTOGRAPHY—Clear.
CAMERA WORK—Good. Dissolves are timed nicely.
LIGHTING—Some very fine light effects.
EXTERIORS—Well chosen.
INTERIORS—In keeping.
BOX OFFICE VALUE—Should prove a big attraction.

REMARKS.

The story is of the human interest type that embraces every element of naturalness. Free from the gaudy, tiresome and lurid attributes so often seen in pictures, this picture appeals because it is human, and the story is unfolded in a simple and direct manner. A few of the subtitles are badly phrased, and could stand editing. The situations for the most part are capably handled, and show evidence of splendid direction.

The cast, which comprised Tom Moore, Ethel Clayton, Cranford Kent, Bartley McCullum, Herbert Fortier and a mite of humanity who registered on every occasion, was flawless.

A strong screen play, well acted and well directed. *Frel.*

"BRIGADIER GERARD."

PRODUCED BY RED FEATHER. FIVE REELS.

Released by Universal Film Exchange.

STORY—Melodramatic. Napoleonic era.
SCENARIO—Average.
DIRECTION—Poor judgment displayed.
ACTION—Slow.
SITUATIONS—Lack conviction in some instances.
ATMOSPHERE—In keeping.
CONTINUITY—Even.
SUSPENSE—Not properly maintained.
DETAIL—Missing.
COSTUMES—Correct.
ACTING—Sea remarks.
PHOTOGRAPHY—Average.
CAMERA WORK—Faulty.
LIGHTING—Poor.
EXTERIORS—Natural.
INTERIORS—On the whole, good.
BOX OFFICE VALUE—Doubtful.

REMARKS.

In the screening of this story of the Napoleonic era much is present that is faulty, and the feature on the whole lacks conviction.

It is hard to believe that the moving man carted furniture at night, even in Napoleon's time. The mob scenes are poorly staged, and many inconsistencies are apparent throughout.

The portrayal of Napoleon by A. E. George was passable. Lewis Waller, in the title role, played splendidly, and the Tallyrand of Fernand Mailly was praiseworthy. The remainder of the cast was acceptable. *Frel.*

"MY PARTNER."

PRODUCED BY MUTUAL FILM CORP. FIVE REELS.

Released March 20. By Mutual Masterpicture.

STORY—Adaptation from the play by Bartley Campbell.
SCENARIO—Good.
DIRECTION—Could have been better.
ACTION—Fairly good.
SITUATIONS—Some lack conviction.
ATMOSPHERE—In keeping.
CONTINUITY—Jerky in spots.
SUSPENSE—Proper.
DETAIL—Fair.
COSTUMES—Correct.
ACTING—Sea remarks.
PHOTOGRAPHY—Good.
CAMERA WORK—Good.
LIGHTING—Average.
EXTERIORS—Natural.
INTERIORS—O. K.
BOX OFFICE VALUE—Should draw in the medium grade houses.

REMARKS.

While there is nothing in this feature to commend it to the "high brow" audiences it will, no doubt, find favor with movie patrons who like Western "mellers" in which there are the wronged heroine and the stalwart hero.

A few scenes taken during a rain storm were impressive, and are worthy of mention. The acting of Burr McIntosh, as Joe Saunders, was acceptable, as was the efforts of Curtis Cooky, as Ned Singleton, and the Wing Lee of Goodwin Paton. *Jem.*

"OVERALLS."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released March 13. By Mutual Masterpicture.

STORY—Melodramatic.
SCENARIO—Fair.
DIRECTION—Fair.
ACTION—One the whole, fair.
SITUATIONS—See remarks.
ATMOSPHERE—Fine.
CONTINUITY—Even.
SUSPENSE—Not properly maintained.
DETAIL—Lacking.
COSTUMES—Right.
ACTING—Fair.
PHOTOGRAPHY—O. K.
CAMERA WORK—Fair.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Natural.
BOX OFFICE VALUE—Good for smaller houses.

REMARKS.

In choosing types for this picture the director erred, and in consequence the production suffered. Opportunities for realistic big situations were presented, but owing to the inadequacy of the cast and the direction they became ordinary. The close ups were not used at the proper moments in many instances, and the sub titles were misplaced.

Wm. Stowell played convincingly, as did a young lady unprogrammed. A fine character part was excellently handled by a stout lady. *Jem.*

"HER GREAT PRICE."

PRODUCED BY ROLFE PHOTOPLAYS, INC. FIVE REELS.

Released by Metro Pictures Corp.

STORY—Romantic melodrama.
SCENARIO—Not up to standard.
DIRECTION—Fairly good.
ACTION—Lags.
SITUATIONS—Some realistic.
ATMOSPHERE—O. K.
CONTINUITY—Jerky.
SUSPENSE—Overdone.
DETAIL—Could have been better.
COSTUMES—Correct.
ACTING—Average.
PHOTOGRAPHY—Average.
CAMERA WORK—Fairly good.
LIGHTING—In a few instances good.
EXTERIORS—Natural.
INTERIORS—O. K.
BOX OFFICE VALUE—Possibly the name of Mabel Taliaferro may draw.

REMARKS.

The story could have been told in two reels. The flash backs were not in evidence at the right time, and the story itself was allowed to drag through the prolonging of many scenes, some of which were useless. The numerous inconsistencies may be excused because the finale shows that the photoplay is being purely fictional, may contain one element that will stand out the story. This view is incorrect, inasmuch as the construction is so poor that the finale does not carry conviction, and the "punch," or surprise finish, does not register.

Like a ray of sunshine, Mabel Taliaferro beamed as the "kiddie," she, without doubt, having as fine a conception of that characterization as any of our successful "child actresses." The playing of Henry Mortimer, in the role of Tom Leighton, while capable, was sometimes principally because the part was a puzzling one.

"Trinity," composed of Richard Barbee, George Faunce fort and Wm. Cahill, portrayed their respective roles agreeably.

Average screen entertainment. *Frel.*

"THE SUPREME TEMPTATION."

PRODUCED BY VITAGRAPH CO. FIVE REELS.

Released March 6. V. S. L. S.

STORY—Melodramatic; *locale* in France and U. S.
SCENARIO—Weak.
DIRECTION—Fair.
ACTION—Drawn.
SITUATIONS—Forced.
ATMOSPHERE—Not convincing.
CONTINUITY—Uneven.
SUSPENSE—Lacking.
DETAIL—Foreign scenes detail lacking, U. S. scenes O. K.
COSTUMES—O. K.
ACTING—Fine.
PHOTOGRAPHY—Fair.
CAMERA WORK—Average.
LIGHTING—Average.
EXTERIORS—Ordinary.
INTERIORS—On the whole, fair.
BOX OFFICE VALUE—Problematical.

REMARKS.

The story has to do with the affairs of Herbert Du Bois, who falls in love with a grisette in Paris, marries her, finally secures a separation and returns to America to learn that his father is financially ruined. The elder Du Bois commits suicide, Herbert falls in love again with daughter of family lawyer, and marries her, believing his wife to be dead, etc.

The five reels contain fair screen entertainment and a cast that was worthy of a better cause.

Antonio Moreno, as Du Bois, played with fine judgment throughout, and the work of Dorothy Bernard, Mary Maurice and Charles Kent was admirable. *Jem.*

"PASSERS BY."

PRODUCED BY EQUITABLE FILM CORP. FIVE REELS.

Released March by Equitable Film Corp.

STORY—Society drama.
SCENARIO—Weak construction.
DIRECTION—Fairly good.
ACTION—Slow.
SITUATIONS—Average.
ATMOSPHERE—O. K.
CONTINUITY—Jerky.
SUSPENSE—Nicely maintained at times.
DETAIL—Average.
COSTUMES—In keeping.
ACTING—Good.
PHOTOGRAPHY—Good.
CAMERA WORK—O. K.
LIGHTING—Fairly good.
EXTERIORS—Well chosen.
INTERIORS—Natural.
BOX OFFICE VALUE—Will appeal to women and children.

REMARKS.

Nothing startling is disclosed in this feature, and the action could have been vastly improved, carrying a story of interest to women and children. It will doubtless appeal and prove a fairly good attraction. *Jem.*

JULIUS STEGER NEW FILM CO. OFFICIAL.

Julius Steger, well known in theatrical circles, has been elected president and general director of the Triumph Film Corp, and vice president of the Crystal Film Company. Both companies are associated with the World Equitable Combination, and release on its program.

Steger succeeds Arthur Jacobs, who has withdrawn from any connection with the Triumph Co.

"NE'ER DO WELL" DRAWS BIG.

At the Heilig Theatre, Portland, Ore., last week, the "Ne'er Do Well," a feature photoplay, did $7,000 on the week.

The picture was originally intended for a showing at the People's Theatre, in that city, but after the advance sale, it was decided to use the Heilig, owing to its larger capacity.

RUSH WORK AT 44th ST. THEATRE.

The Cline Film Producing Company will take possession of the Forty-fourth Street Theatre, New York, on Sunday, April 2, when the work of installing the pretentious stage settings employed in the presentation of "Ramona" will be begun and rushed with all possible dispatch.

Following the launching of the thirteen "reeler," W. H. Cline and his associate, Lloyd Brown, will return to Los Angeles, where they are interested in another big feature picture, "The Eyes of the World."

ANOTHER NEW ONE.

The firm of Cunningham & Fotiao have submitted plans for the erection of a large motion picture theatre, to be situated at Fourth and Market Streets, San Francisco.

The price said to have been paid for the site is in the neighborhood of $1,250,000. When completed the theatre will seat three thousand persons. Wm. L. Gerstle, J. M. Rothschild and Albert Dernham are reported as being the owners.

The New Rialto, on Market, near Seventh, is rapidly nearing completion, and will open about April 10.

This house, which was formerly the American Theatre, is undergoing many changes. Upwards of $75,000 is being expended to make it the most beautiful of its kind in California.

SECOND TRIANGLE NIGHT

BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

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ALL ABOUT PACIFIC COAST PLAYERS.

BY RICHARD WILLIS.

The Vogue Company has turned out an awfully funny comedy of the knockabout order in "Knocking Out Knock-Out Kelly"—some title! In this Jack Dillon, the director, has introduced some capital rapid-fire business which places the comedy on quite a high plane. Dillon is now working on a hospital picture, while Rube Miller is directing and acting in a pre-historic comedy with lots of fun in it.

Two very interesting ladies have decided to drive an automobile from Los Angeles to New York. One is Mrs. Frank E. Woods, the wife of "Spec" Woods, who is now David W. Griffith's right hand man, and the other is Mrs. W. E. Wing, the wife of the well known scenario writer. The car is a Stearns-Knight, belonging to Mrs. Woods. They will travel under the auspices of the Southern California Automobile Association. Good luck to 'em.

Very busy at Lasky's this week. Cecil De Mille is at work on "The Heart of Laura Flynn," with Marie Doro and an especially strong supporting cast. William De Mille has just finished "The Sowers," with Blanche Sweet. Frank Reicher is directing Wallace Reid and Cleo Ridgley, in "The Love Mask," and James Young has Mae Murray working in "Under the Mask."

George Melford, the Lasky director, is making an interesting film, called "The Race," with Victor Moore as his star and with Anita King playing opposite. In this Miss King does a wonderful fall down an incline with an automobile. It is said that Miss King's sister tried to get an injunction to stop the incident, but that George got it over before anything could be done. This is a way Melford has.

Pretty Belle Bennett is the latest addition at Lasky's. She was previously with the Bostock people, and is well remembered as having been with the old Nestor Company before it joined the Universal.

David W. Griffith cannot be very far from through with his big set, for he has been working steadily on it for two weeks now. One day he had a number of the extras jumping from the towers and several of them were slightly injured. My! but this is going to be a big thing in every way. Some of the scenes are the most terrific ever attempted.

Ford Beebee, the publicity man, has left the Universal to join the Signal Company under J. P. McGowan. He will write and edit scripts and do some publicity as well. He will soon be as busy as the rest of the people at this busy studio.

At the Signal studios Murdock MacQuarrie is making an unusual film, in five reels, entitled "Nancy's Inheritance." Murdock is playing in it himself, and this is bound to make the photoplay more interesting. The story is by Mrs. MacQuarrie, and Norbert Myles, Edythe Sterling and Millard Wilson are all well cast. The story is full of good melodramatic opportunities and furnishes a lesson on the necessity of possessing faith.

J. P. McGowan and Helen Holmes are working on the fourteenth episode of "The Girl and the Game," and when the fifteenth and last installment is over and done with they intend to pack their grips and steal away for a much needed holiday, even if a short one. After that McGowan starts producing Frank H. Spearman's "Whispering Smith," in five reels, with himself as Whispering Smith, and with Helen Holmes in the female lead.

At the Universal, Lloyd B. Carleton is producing a five reeler called "The Way of the World," in which Hobart Bosworth is starred. One scene is a huge ballroom, which made the many visitors "Oh I" when they noted the costumes of the ladies. It was a revelation to some of them. Some prominent society people took part.

The Smalleys are putting on "The Ere of God," a powerful psychological drama, with Tyrone Power in the lead, and with clever Lois Weber playing opposite to him. It is in five reels.

Richard Stanton will be through with his "Graft" serial in a few weeks. He has accomplished wonders in a very short time, for he has been fairly close up to release dates all the time. Incidentally, he has had to combat a lot of bad weather. His work as the lead is very fine and red-blooded, just what the serial required.

Mack Sennett anounces that he is going to increase the comedy companies from twelve to fifteen. This will give them even more time for some of their more important features. It is not so much a question of increasing the output as it is to be able to put even better efforts into the work than heretofore. Sennett is looking ahead.

At the Vitagraph Hollywood studios Rollin S. Sturgeon is still making preparations for his new Blue Ribbon feature. The cast is not yet made up for this. Mr. Sturgeon is greatly relieved now that "God's Country and the Woman" is on its way East.

Lovely weather, a little too hot, if anything. The companies are aiming to work on the open air stages as much as possible, and directors are scheming to get to the sea shore. Rumors of consolidations and splits are rife, but Los Angeles is a hot-bed as far as rumors are concerned, and we have learned by experience not to give credence to anything until it is confirmed.

William S. Hart is to be seen in a romance of the eighteenth century, under Charles Swickard's direction. This week he and P. D. Tabler put up a wonderfully realistic fight which was followed by three cameras to get all the most possible. Both are powerful men, and the fight is said to have been a corker.



EDITH REEVES,
Presently appearing in star roles in Triangle Features.

At the some studios William Wolbert is completing an excellent comedy with an all star cast, and Davie Smith is working on a comedy with Webster Campbell and Mary Anderson in the leads.

Louise Fazenda, Vivian Edwards and Polly Moran all appear to have flourished exceedingly under the Keystone rule. They have a splendid lot of comedienes at the Keystone fun factory now.



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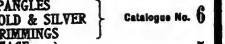
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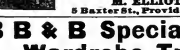
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